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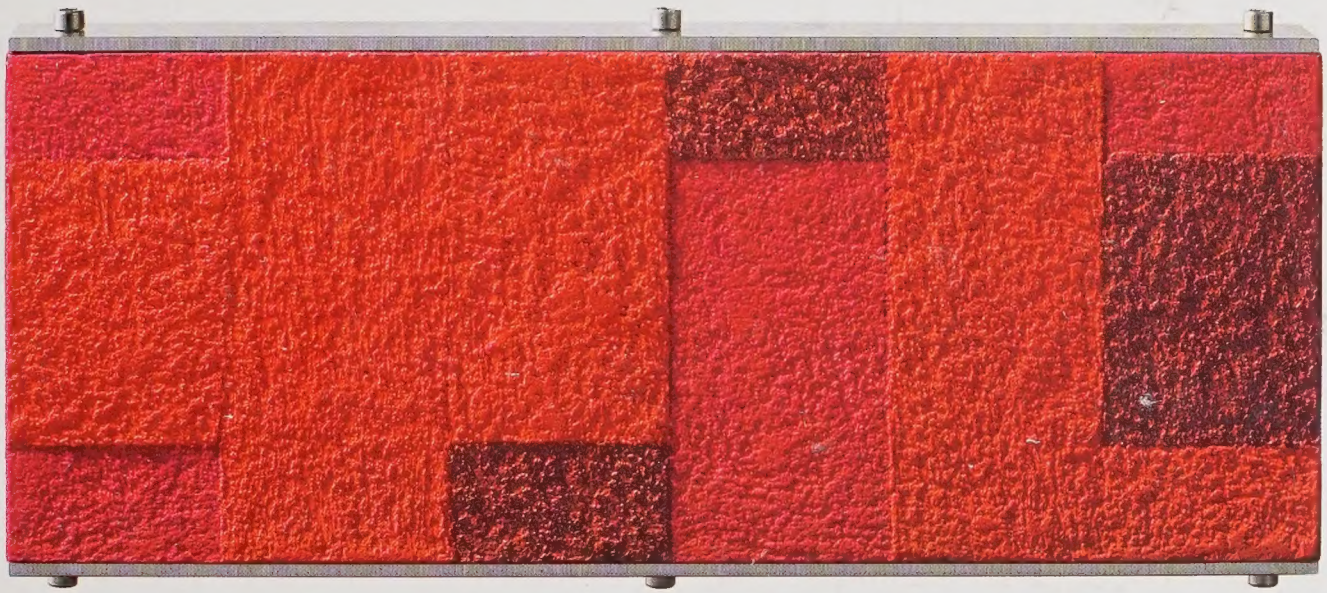
30 YEARS

Psychoanalyzing Jewelry
Varieties of Perfection
Adornment on Apartheid
"Living" Treasures



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Brooch, 21st century
Pigmented resin, resined paper, paint, maple, metal
2 x 4 3/4 x 3/8"
PHOTO: STEVEN BRIAN SAMUELS

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paint, pumice, zinc, stainless steel
2 1/2 x 5 3/4 x 1/2"
PHOTO: NICK FERRARI
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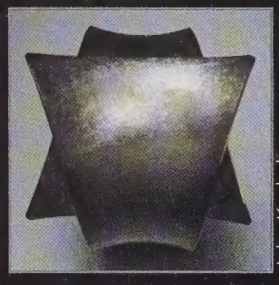
Michael Good

Britt Anderson


Juha Koskela

Stephen LeBlanc

Jordan Barnett-Parker

Liz Tyler

MASTERS AND APPRENTICES:
THE EUROPEAN TRADITION AND CONTEMPORARY JEWELRY IN AN AMERICAN CONTEXT

September 30 to October 31
Aaron Faber New York

November 4 to 7
SOFA Chicago

This exhibition celebrates and examines the nature of the relationship between the Master and the Apprentice in an American context. The old European tradition, still strong in Germany today, educates goldsmiths through a rigorous apprenticeship program, including years of education and then training under a Master goldsmith. Under this system, apprentices either succeed their Masters or open their own studios often facing unique challenges in identifying their own styles. By contrast American jewelers trained in Art programs in the University system are taught to develop their creative process and focus unique concepts and ideas from the beginning.

The Aaron Faber Gallery has invited three Master Goldsmiths working in both America and Germany, **Michael Good**, **Barbara Heinrich** and **Michael Zobel** and the apprentices–

Britt Anderson
Jordan Barnett-Parker
Sabine Dessarps
Claudia Geiger
Insa Grotefendt
Regina Hiestand
Juha Koskela
Stephen LeBlanc
Ayesha Mayedas
So Young Park
Peter Schmid
Simon Spinoly
Christian Streit
Liz Tyler
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–trained in their studios to participate in this seminal exhibition exploring the evolution of ideas and techniques between Masters and Apprentices.

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Barbara Heinrich

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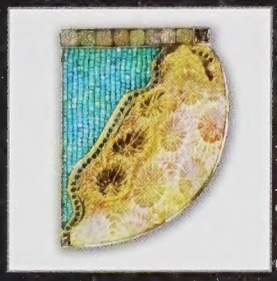
Peter Schmid

Sabine Dessarps

Claudia Geiger

Regina Hiestand

Insa Grotefendt

Christian Streit

Simon Spinoly

FOREWORD

A COMMON CRY of 1960s counterculture was "Never trust anyone over 30!" This slogan signaled a mistrust of the status quo and the growing generation gap; youth was truth. Such suspicion notwithstanding, *Metalsmith* is unapologetically celebrating its thirtieth year of publication. Although a younger demographic may still drive popular culture, the young have no monopoly on insight or energy. To quote George Bernard Shaw, "Youth is wasted on the young."

Before *Metalsmith* was even born it was a twinkle in SNAG's eye as the newsletter *Gold Dust*, which appeared in 1975, replaced two years later by the glossy *Goldsmiths Journal*. Then, one fine autumn day in 1980, *Metalsmith* came into the world, shining with promise and great expectations. During the 30 years since its birth the magazine has covered the work of thousands of artists and tapped the talent of countless writers, who have helped connect the dots—between makers, educators, collectors, galleries, museums and the public—within the vital constellation of metalsmithing.

Any wariness about the reliability of age can be further dispelled by the diverse contents in this issue. The coverage spans from Houston to Johannesburg, Constructivism to Art Nouveau, aprons to yurts. And the feature articles each provide a fresh take on the past, twisting tradition and stretching boundaries. Cover artist Thomas Gentille could be called an unorthodox classicist, or a classical renegade, as he is always seeking new, even startling, ways to achieve the timeless ideals of harmony and beauty.

Jeweler Beverley Price is passionately engaged with the fate of post-apartheid South Africa, making hybrid works that embody an Afro-Euro fusion. In her creative "mash up of cultures," she grants equal respect to tribal and European practices. The feature, "Subjective Objects," enlists psychoanalysis to lend a deeper understanding to the complexity of wearing jewelry. Adapting such psychoanalytic theories sheds light on the intricate exchanges that occur when one places a highly charged piece of jewelry on one's body.

Like a good psychoanalyst, *Metalsmith* is committed to probing beneath the surface of objects to explore the desires, fears and strivings that shape the work. We remain attentive to latent messages and encourage the best and brightest to ensure the health of the field. *Metalsmith* shares many goals with psychoanalysis; greater self-awareness and observation, improved relationships, and the capacity to have a more satisfying life. And as we proudly enter our fourth decade, we will capitalize on our experience to bring unconscious materials into consciousness, and to increase our sense of being fully alive.... m

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

metalsmith

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Top: Eun Yeong Jeong, necklace 2010, vessels of life-growth
Bottom: Andrea Janosik, cone necklace 2010, leather, silver

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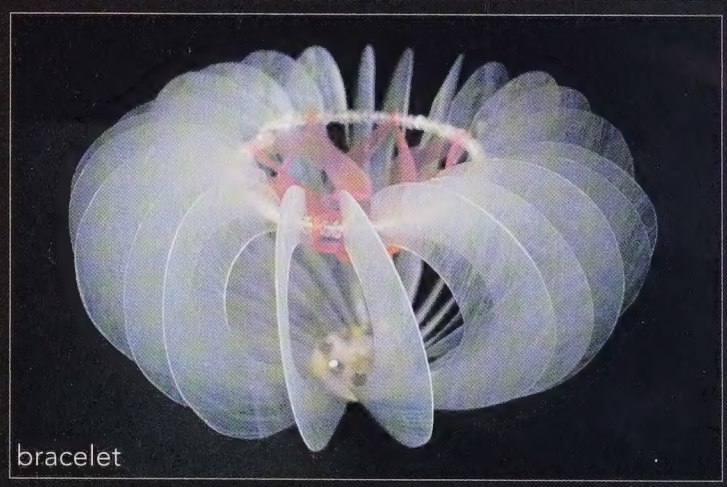

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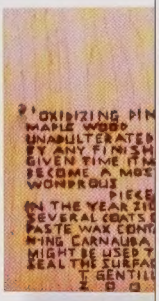

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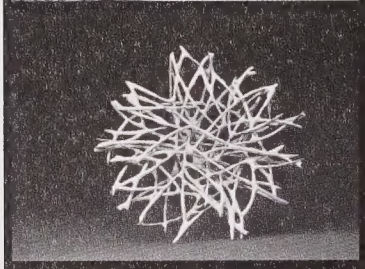

Clockwise from top left: Suzanne Carlsen, Matthieu Cheminee, Janis Kerman, Kye-Yeon Son.

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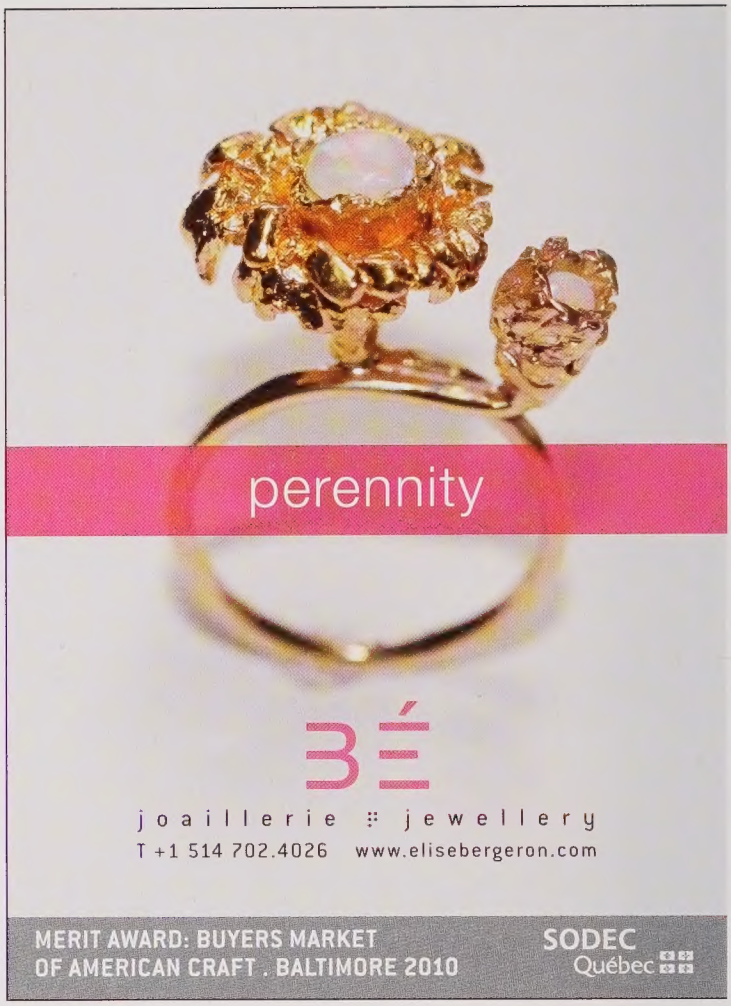

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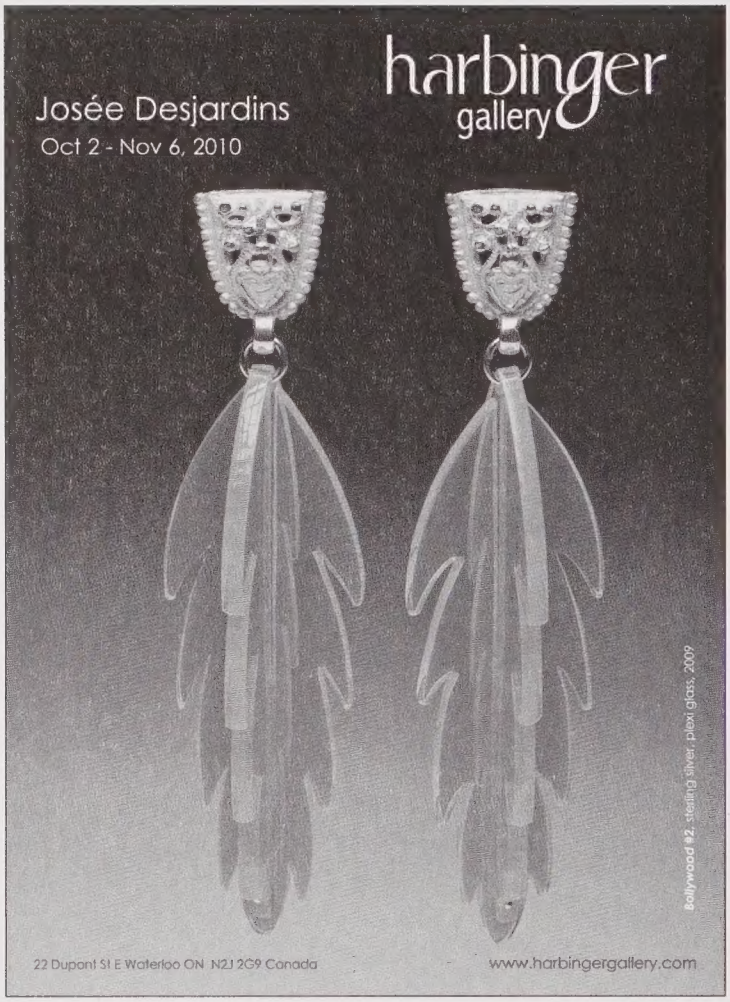

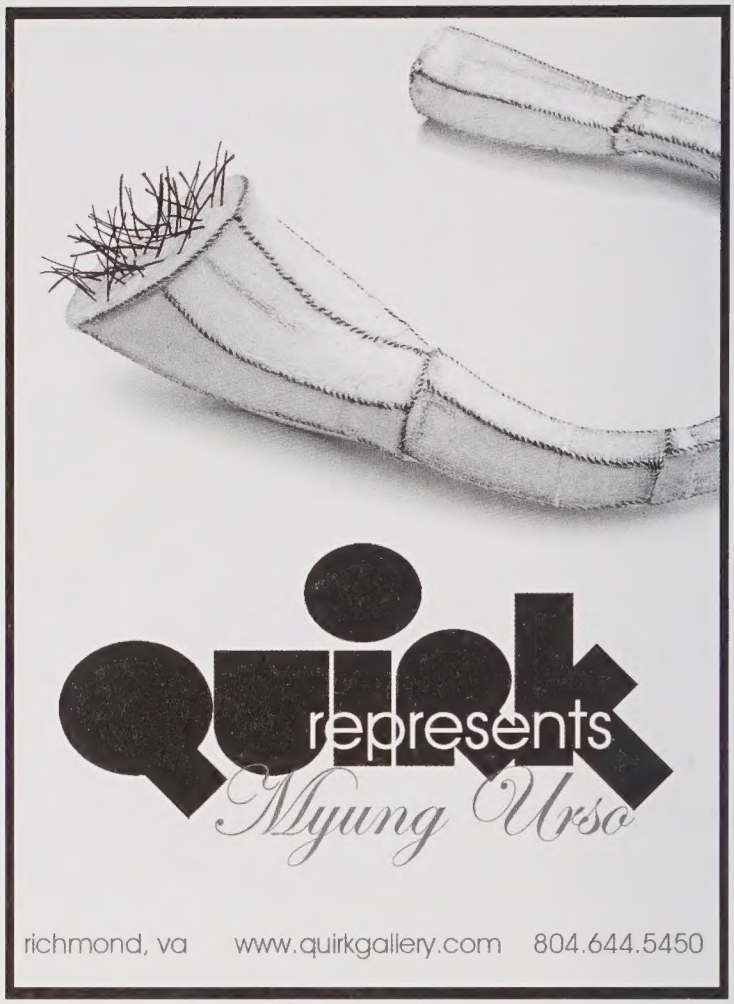

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The Compendium Finale of Contemporary Jewellers 2008

COMPILED BY ANDY LIM
DARLING PUBLICATIONS,
COLOGNE, 2009
BY JENNIFER A. ZWILLING

COMBINING, SORTING, and categorizing information, if not a biological imperative, has been a popular activity since at least the Enlightenment. The ease of access to greater amounts of information provided by the Internet has recently allowed that urge to enjoy a renaissance, and it is increasingly viewed as a creative pursuit. Accordingly, the word "curate" has become ubiquitous. Clothing catalogues boldly advise you to curate your wardrobe, while social networking sites encourage you to curate your friends. *The New York Times* recently proclaimed, "The word 'curate' no longer belongs to museums."

Although some suggest that the worth of *The Compendium Finale of Contemporary Jewellers* lies partly in the idea that it is democratized by the participation of many "curators," I would like to suggest that the project is unique and valuable precisely because it was *uncurated* by design. Andy Lim, the creator and publisher of *The Compendium*, deliberately gave up control of the framework he established. The result is something more akin to an art project than a curated exhibition, but that does not eliminate the open-ended aspect of the undertaking. In fact, Lim's design could loosely be called democratic rather than curated; an idea that is manifested in the manner in which the book was produced, as well as its usefulness as a finished product.

Lim decided that instead of collecting the tangible works of jewelers in an exhibition, he would compile a book with images of their work. This virtual collection would expose the artists to a worldwide audience much larger than would be achieved through a private collection or a public exhibition. The democracy of the book is manifold: it gave Lim the ability to "collect" the work of 1,044 artists, rather than just the pieces he could acquire and care for physically. This format allows many interested people to view the collection in many locations over a long period of time, something not achievable in a gallery or museum setting. The artists were each given a two-page (front/back) layout and are listed alphabetically, thereby removing any hierarchy from the viewing/reading process. While these traits characterize many art books and exhibition catalogues, what sets *The Compendium* apart is the manner in which the included artists were selected and chose to present themselves.

Lim asked a group of jewelers, each of whom he had met in person, to form the first level of the project. Each member of this first group was given the opportunity to choose two more jewelers who would form the second group. Finally, members of the second group each chose one artist to form the third group. The result was an assembly of jewelers that Lim would never have compiled himself, partly because many of the chosen jewelers were originally unknown to him and partly because the abstract quality of the process ensured a somewhat random result. No one curated the list; the selection process was at once democratized and infused with an aspect of chance.

The Compendium is both a product of the type of thinking that has sprung from our Internet-based society and a rejection of it. The idea of setting in motion a selection process and subsequently allowing it to

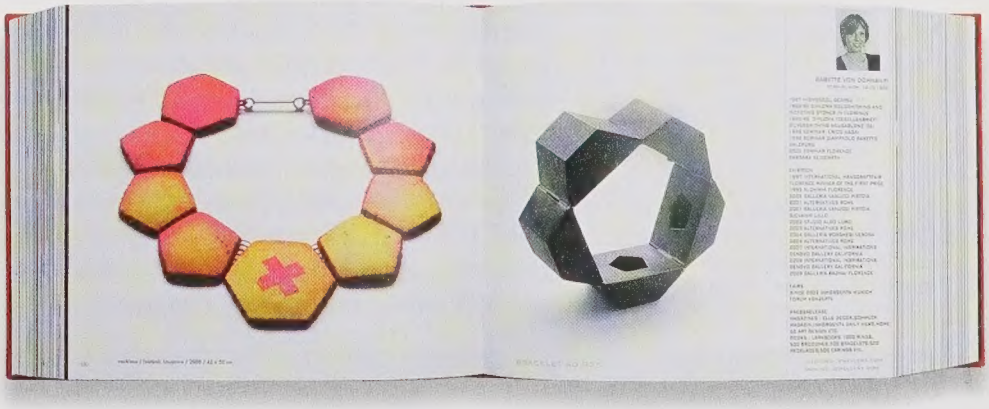
The Compendium is both a product of the type of thinking that has sprung from our Internet-based society and a rejection of it.

blossom through the decisions of others is certainly connected to advances in social networking. A member begins with a close circle of friends, and then lets their friends' connections expand the original network to distances not achievable through face-to-face contact. The result in both cases is an immense list of people and information that one could spend hours browsing. Part of the charm of *The Compendium* is that you can do this through a book, rather than on a screen. Of course this book is, ironically, at 31 pounds less portable than most computers.

The idea of a democratic approach is not a paradigm that can be too closely held. The randomness of the selection process, while democratic in the participation of many of the artists included, also created an oligarchical system, rather than one based on merit. Lack of inclusion in the project does not indicate a lack of artistic skill or success, but is based on one's connection to the selecting group.

Lim's explanation of the selection process is paramount to understanding *The Compendium*'s true nature. The anecdotes are illuminating, and often amusing; we are told how Lim determined the process and where it broke down. It was unsuccessful when chosen artists declined inclusion for monetary, political, or ego-driven reasons. It was successful in that several years of immense effort culminated in a beautiful and much-discussed tome. Perhaps the most interesting text is the map of the selection process, which outlines the hierarchy of choices that led to the final group. The other essays included are not integral to the project's main purpose.

The democratic model also breaks down somewhat under examination of the logistics necessary to create such a formidable tome. In order to produce the book, Lim needed each participant to contribute the production cost of one copy, around $500. One can imagine the price limited its accessibility to at least some of the invited participants. The price tag of the finished product (more than $600) remains high for non-participants, individuals, museums, and libraries wishing to purchase the book; therefore a less democratic format than an Internet forum would be. The benefit of the physical book over a virtual compendium is partly in its ability to survive. We can only know about past cultures through that which has endured in physical or recorded form; ephemeral things are easily lost to time. The 12-by-15-inch *Compendium* is in little danger of ephemerality.



Humans' aforementioned urge to collect, a tendency prominent during the Enlightenment and Victorian eras, is enjoying a resurgence. *The Compendium Finale of Contemporary Jewellers* is a true product of its time, both as a snapshot of the jewelry being made in 2008 and of the current popularity of compilation as a creative endeavor.

Jennifer A. Zwilling is Project Assistant Curator of American Decorative Arts at the Philadelphia Museum of Art.

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Houston, Texas
Stepping Out

BY GABRIEL CRAIG

HOUSTON WAS THRUST into the international art jewelry spotlight in 2002, when the Museum of Fine Arts, Houston (MFAH) acquired the prodigious Helen Williams Drutt Collection. But beyond this incredible asset, Houston has much to offer the jewelry enthusiast. Perhaps because of its off-the-beaten-path geography or because of the isolationist reputation of Texas, Houston is often overlooked as a cultural destination. Home to the domestic and international energy industries, Houston's cultural offerings continue to grow, even while many other art markets are still struggling under the weight of the recession. If it is possible that the nation's fourth largest city could be underrated, then indeed Houston flies below the radar as an artistic center.[1]

Houston's support of studio craft, metalsmithing, and design can be traced back to its Contemporary Art Association's 1948 inaugural exhibition, "This is Contemporary Art," which showed painting, sculpture, craft, design, and architecture side by side.[2] The city's first craft gallery, Hand Makers, opened in 1961, and that same year the Museum School at the MFAH offered classes in jewelry.[3] It wasn't until 1970, when artist Val Link, then a recent Cranbrook alumnus, started the first degree-granting metals program at the University of Houston, that interest in studio jewelry took off.[4] In 1978, Eve France opened the city's first jewelry and wearable art gallery, which featured her work alongside that of progressive national and international artists such as Nel Linssen, Wendy Ramshaw, David Watkins, and Robert Lee Morris.[5]

MANFRED BISCHOFF
Taugenichts (Good-for-Nothing)
Brooch, 1987
gold-plated silver, metal
3 ½ x 3 ½ x ⅝"
THE HELEN WILLIAMS DRUTT COLLECTION, MUSEUM OF FINE ARTS HOUSTON

Exterior of MFAH's Caroline Wiess Law Building, one of only two Mies van der Rohe–designed museums in the world
PHOTO: TOM DUBROCK

Indeed, the late 1970s and early 1980s saw a healthy craft infrastructure in the city, as the Houston Designer Craftsmen held exhibitions for regional artists, and many prominent art galleries, such as Moody Gallery and Watson/de Nagy Gallery, began to show craft objects alongside painting and sculpture. The 1986 oil market collapse dramatically disrupted Houston's art economy. The ripple effect of massive energy industry layoffs caused many galleries to close and those with a broad focus to scale back, away from craft.[6] That retreat was a pivotal moment for art jewelry in Houston, as all current infrastructure has slowly emerged only during the intervening 25 years.

Today, two institutions anchor Houston's art jewelry and contemporary metalsmithing offerings: the Museum of Fine Arts, Houston and the Houston Center for Contemporary Craft. The MFAH holds at least four collections of note for visitors interested in jewelry. The Decorative Arts and Design department's integrated curatorial approach of including jewelry from the Drutt Collection in larger theme-based exhibitions means that a visitor will often find contemporary jewelry masterworks in a supplemental context. A recent exhibition of mourning jewelry

featured several pieces from the Drutt Collection, such as Manfred Bischoff's 1987 *Taugenichts* (Good-for-Nothing) brooch, next to period mourning jewelry from the museum's Rienzi Collection of European Decorative Arts.[7] One of only two Mies van der Rohe–designed museums in the world, the MFAH's Caroline Wiess Law building also houses the Glassell Collection of Pre-Columbian Gold and the Glassell Collection of African Gold, both world-class collections. The African Gold Collection is the largest and most comprehensive of its kind in an American museum. The museum's dynamic use of its collections, both newly acquired and long held, has increasingly introduced Houstonians to spectacular jewelry over the past decade.

Founded in 2001, the Houston Center for Contemporary Craft boasts three exhibition spaces, open to the public artist-in-residence studios, and a gallery-style gift shop. Located in Houston's museum district, the Center has become the craft nexus of the city, promoting the process, product, and history of craft in a decidedly museum-quality setting. The institution's metal-centric offerings have been strong over the past year, with a solo exhibition of the work of Rachelle Thiewes, and a well-rounded suite of exhibitions in conjunction with the 2010 Society of North American Goldsmiths' conference. These included "Transmutations: Material Reborn" (an exhibition of contemporary jewelry using plastics and alternative materials, curated by Susan Sloan); "eXtreme Tea" (an exhibition of tea infusers curated by Tom Muir); and "Iron: Forged, Tempered, Quenched" (an encyclopedic survey of American blacksmithing curated by Gwynne Rukenbrod, Curator of Fine Craft at the Center). Diverging from similar craft organizations in other cities, the Houston Center for Contemporary Craft emphasizes exhibitions and artists, with technical education playing a secondary role in the organization's programming. In just under a decade, the craft center has dramatically increased the presence and appreciation of jewelry and metalsmithing in the region by providing a place to see exhibitions, purchase work, and watch jewelry being created.

Houston has established itself as more of an exhibition destination for art jewelry than an educational one. Since the 2007 dissolution of the Metals program at the University of Houston, there remain three local community college systems that offer metals courses and the Glassell School of Art (of the MFAH). By and large these accommodate the need for the recreational study of jewelry-making inherent to any large city. Despite Houston's educational institutions' lack of grandeur, they boast nationally prominent faculty members, including Sandie Zilker and Jan Harrell at the Glassell School of Art, and Diane Falkenhagen at Alvin Community College.

The programming and exhibitions at the Houston Center for Contemporary Craft and the MFAH have created substantial local interest in collecting contemporary art jewelry. High Gloss is the city's retail venue most dedicated to art jewelry. The successor to Eve France, High Gloss emerged in the fashionable Galleria district in 1994, a venture between Lisa and Kim Glosserman, the twin daughters of Eve France co-owner Pam Glosserman. Operating more like a

Houston has established itself as more of an exhibition destination for art jewelry than an educational one.

ARTIST UNKNOWN
Pendant, c. 1800
watercolor on ivory, enamel, hair, gilt, silk, glass
2 x 1 3/16 x 1/8"
THE RIENZI COLLECTION, MUSEUM OF FINE ARTS, HOUSTON

retail boutique than a consignment gallery, High Gloss offers a wide variety of jewelry by international designers, in addition to the work of better-known studio jewelers such as Vicki Ambery-Smith, Margaux Lange, and Thomas Mann. Founded in 1991 by Nancy and Oliver Goldesberry, Goldesberry is the oldest dedicated craft gallery still operating in the city. It hosts an "Annual Jewelry and Metal Art Invitational" and represents many established regional studio jewelers, including Sandie Zilker, Diane Falkenhagen, and Edward McCartney. Goldesberry also represents several national makers, among them Carolyn Morris Bach, Dawn Russell, and Kiwon Wang. Peel Gallery, opened in 2005, is the city's newest destination for art jewelry. *The New York Times* described Peel—located in the ultra-modern 4411 gallery complex on the edge of the museum district—as "a space that blurs the line between art gallery and jewelry boutique."[8] More accurately, it could be said that Peel is a design gallery in love with craftsmanship. Owner Steven Hempel's eclectic vision combines rotating mini-exhibitions of design-conscious handmade jewelry with larger monthly exhibitions that are often ironic and culturally relevant to the pulse of the city. It devotes at least two of its twelve annual shows to Latin American artists and designers.

More generally, Houston boasts strong public and private funding for the arts. It is home to many arts non-profits, media-specific organizations and centers. Contemporary art is thriving in a variety of spaces, from the humblest alternative project spaces, such as Project Row Houses and Box 13 ArtSpace, to mid-sized centers including DiverseWorks and the Lawndale Art Center, to nationally prominent institutions such as the Contemporary Arts Museum Houston. Houston also is home to the extraordinary Menil Collection, one of the nation's premier privately assembled public collections. Industrial buildings converted to artist studios are increasingly common as more artists discover the bounty the city has to offer. There is much infrastructure and support for the arts in Houston, which finds relatively few artists (for a city of its size) competing for abundant local resources. At once a cosmopolitan and fiercely provincial place, Houston loves the arts.

RACHELLE THIEWES
Mirage (bracelet with brooch), 2006
steel, chrome, silver, magnets

The Houston Center for Contemporary Craft, located in Houston's Museum District, 2009.
PHOTO: JACK ZILKER

And though jewelry is one small subset of the arts community, Houston's love of the arts increasingly extends to contemporary art jewelry. As the Drutt Collection at the MFAH has become a magnet for other important donations and acquisitions, curator Cindi Strauss's vision for the MFAH's collection promises to make it among the most important in the world. And as the Houston Center for Contemporary Craft enters its second decade with new curatorial leadership, an increasingly prominent artist-in-residence program, and a thirst to arrive on the national stage, Houston's institutions seem to be increasing in prestige. A destination for art jewelry appreciators and a land of opportunity for practitioners, Houston won't stay underrated for long.

Gabriel Craig is a metalsmith, writer, and craft activist who spent last year living in Houston.

High Gloss owners Kim and Lisa Glosserman in their store, 2010.
PHOTO: AMY WEIKS

Interior view of Peel Gallery, 2010.
PHOTO: TOM LAUERMAN

Furthermore:
www.mfah.org
www.crafthouston.org
www.peelgallery.org
www.goldesberrygallery.com

1. http://www.factfinder.census.gov. Houston is the fourth largest city in the United States by population.
2. Cindi Strauss, "Contemporary Craft in Houston and the Museum of Fine Arts, Houston, a Brief History," in *Crafting a Collection: Contemporary Craft in the Museum of Fine Arts, Houston* (Houston: Museum of Fine Arts Houston, 2006), p. 8.
3. Author interview with Pam Glosserman, co-owner of Eve France, May 4, 2010.
4. Strauss, p.9.
5. Glosserman interview.
6. Author interview with Clint Willour, gallerist and curator, May 21, 2010.
7. The mourning jewelry exhibition was a companion to, "Liquid Lines: Exploring the Language of Contemporary Metal" (March 7– July 18, 2010), curated by Christine Gervais.
8. Denny Lee, "36 Hours in Houston," *The New York Times*, May 9, 2010.

Heinz Brummel
Well Built

BY MASON RIDDLE

AT HIS CORE, Minneapolis artist Heinz Brummel is a builder—of jewelry, sculpture, and structures. If you factor in his keen eye for form and color, and the innate sense of scale and proportion in all of his creations, he is also an accomplished designer. And given that you can actually live in his yurts (yes, yurts), Brummel might even be called an architect. He is not an ASID kind of designer or an AIA kind of architect, or even a typical warehouse studio artist, but one who works independently, in the evocative margins of creativity. His sterling and enameled and, less frequently gold, jewelry, like his sculpture, is uncommonly structural and effuses more than a whiff of the Bauhaus and twentieth-century Modernism. Precise pieces all, his work is defined by geometric interlocking components, primary colors, and a visual sense that channels Mondrian, Calder, and Klee.

Brummel's parents emigrated from Germany to Milwaukee in 1953. Not surprisingly, his father is a trained architect, cabinetmaker, and accomplished draughtsman, who apprenticed with a colleague of Walter Gropius. Born in 1955, Brummel had building in his blood. The family moved to Green Bay, where Brummel went to private Catholic schools. Attending the University of Wisconsin, Green Bay, he enrolled in the experimental Eco-U program that emphasized environmental technology, and took architecture courses as well. However, he found himself drawn to the visual arts and dance, and developed a very Euro-centric outlook. He was interested in most things French, from Jacques Cousteau to Brigitte Bardot to Picasso, and experimented with scuba diving and French classes.

Restless, Brummel bought a one-way ticket to Münster, Germany, in 1977, where he lived and worked for a year as a mason, delivery truck driver, and waiter, saving enough money to travel to France. Living for three months in Aix-en-Provence, he and French friends found an old dilapidated farmhouse in the Ardèche region, near the village of Les Vans, where he lived for three years with intermittent trips to Holland. "It was an acclamation of Europe," Brummel recalls. The relaxed communal living experience of growing food, raising animals, and making things to survive was the opposite of his strict German upbringing. He also met a French itinerant jeweler, and was inspired by the man's nomadic life, and the fact that he worked so close to the ground. Although he was still young, it was a time of reinvention, a time to explore ideas and determine how he would live in the future.

In 1981, Brummel returned, unannounced, to Green Bay, "like the Prodigal Son." On the invitation of a friend, he soon moved to Minneapolis and liked the rhythm of the city and its burgeoning art community. He took an introductory course in metalsmithing at the University of Minnesota, in which he had to execute seven techniques in a final project. He made a brooch. "I realized I was good at this," reflects Brummel. "I was confident. I had found my calling. For the first time, I had something I could do, well."

Like most artists, Brummel lived in a variety of spaces legal and illegal. He worked on the floor of his bedroom, remembering the French itinerant jeweler. He also liked that he could pick up his tools and jewelry and move about. People began to notice this tall, handsome man who made unique, well-crafted, beautiful jewelry. The architectural pieces were neither pretty nor clumsy, but rigorous in their design. They projected a visual monumentality that was both dynamic and elegant. His first show in the mid-1980s at the Geometry Gallery was a success, and soon thereafter, Walker Art Center began to feature his work in their museum shop.

A self-described nester, Brummel wanted children. Although now divorced, he and his former wife bought a bungalow in South Minneapolis, where he set up shop in the basement and was involved daily in raising his sons Oskar, now 21, and Oliver, 19. For a time it seemed every woman, and many men, in the Twin Cities wore his jewelry—and his work was garnering national attention. But by the early 1990s, he felt he was losing touch with the larger art community and bought into a new artist-owned cooperative studio project called Traffic Zone for the Arts in Minneapolis's warehouse district. In late 2001 he sold his

Brummel works independently, in the evocative margins of creativity.

Space Balls (brooch w/dock), 2003
enamel, gold,
silver, stainless steel
2 x 3 x 9"

studio to financially consolidate his business and moved back to the bungalow.

With his children grown, Brummel has commandeered the entire bungalow as a living, workshop, and exhibition space. The studio, which is crowded with tables and tools and exudes a sort of Grimm's Fairy Tale ambience, looks out onto the backyard, which is occupied by two yurts, the larger one named Harlan Kahn (after the Thoreauvian Kentucky artist Harlan Hubbard and Genghis Khan) and the other named Helen (a rock-solid name for a mate). The front yard is an urban garden of flowering plants and vegetables. It would seem an idyllic life, and Brummel acknowledges that it is, but he faces the same financial and creative challenges of many artists working today in an economy that seems to allow little money for anything other than the basics.

Brummel's jewelry is meticulously crafted from sleek, multiple elements, with the addition of enamel and semi-precious stones. They are about surface and edge. The modernist forms recall certain medieval or Celtic metalwork in their visual weight and bold abstraction. According to Brummel, "Jewelry allowed me to manifest my DNA as an architect. It has always been a question of, 'How can I build something?' By using enamel and semi-precious stones I could incorporate color and build something else."

Brummel is also sought after for his peace symbol jewelry, which he first made in 2004 when George Bush was elected a second time. "The Bush vs. Kerry election was traumatic. There was an escalating nature deficit disorder. The environment was not going to be the same for my children." Brummel's peace symbols in silver and gold have become a local staple, adorning men and women, canines and felines, and even inanimate objects like bikes and vases. When the production of the rock opera "Hair" came to town, the cast ordered 50.

Brummel's sculptures, in many ways, are like grown-up versions of his jewelry. Made from wood, metal (silver and steel), and paint, the larger ones are called "stabiles," after the revolutionary sculptural form developed by Calder. The smaller ones with brooches, which he likens to "docking stations," are constructed from silver, metal, wood, paint, enamel, and semiprecious stones. They too exhibit a carefully orchestrated, sophisticated design aesthetic.

In this slumping economy, building yurts has become a cathartic activity for Brummel. He researched the nomadic tent form used for centuries by Central Asian, Middle Eastern, and African pastoralists, and learned the skills to construct them out of Douglas fir, wool and canvas. Notably, the building of five yurts has reinvigorated his passion for making jewelry, and infused a balance in his life that was formally absent. He now combines the macro and the micro, yet it seems like one activity. "Things have shifted," he reflects. "I am more at peace and understand that there are other things equally as important as jewelry—like friendships, cooking, quiet, sleeping, and reading." Besides, he has notebooks of unrealized designs, just sitting on the shelf, incubating.

St. Paul, Minnesota-based critic Mason Riddle writes about the visual arts, architecture, design and craft.

Left: *Heinz Brummel at the bench in his Minneapolis studio.*
PHOTO: FRED PETTERS

The artist with a backyard yurt that he constructed himself.
PHOTO: FRED PETTERS

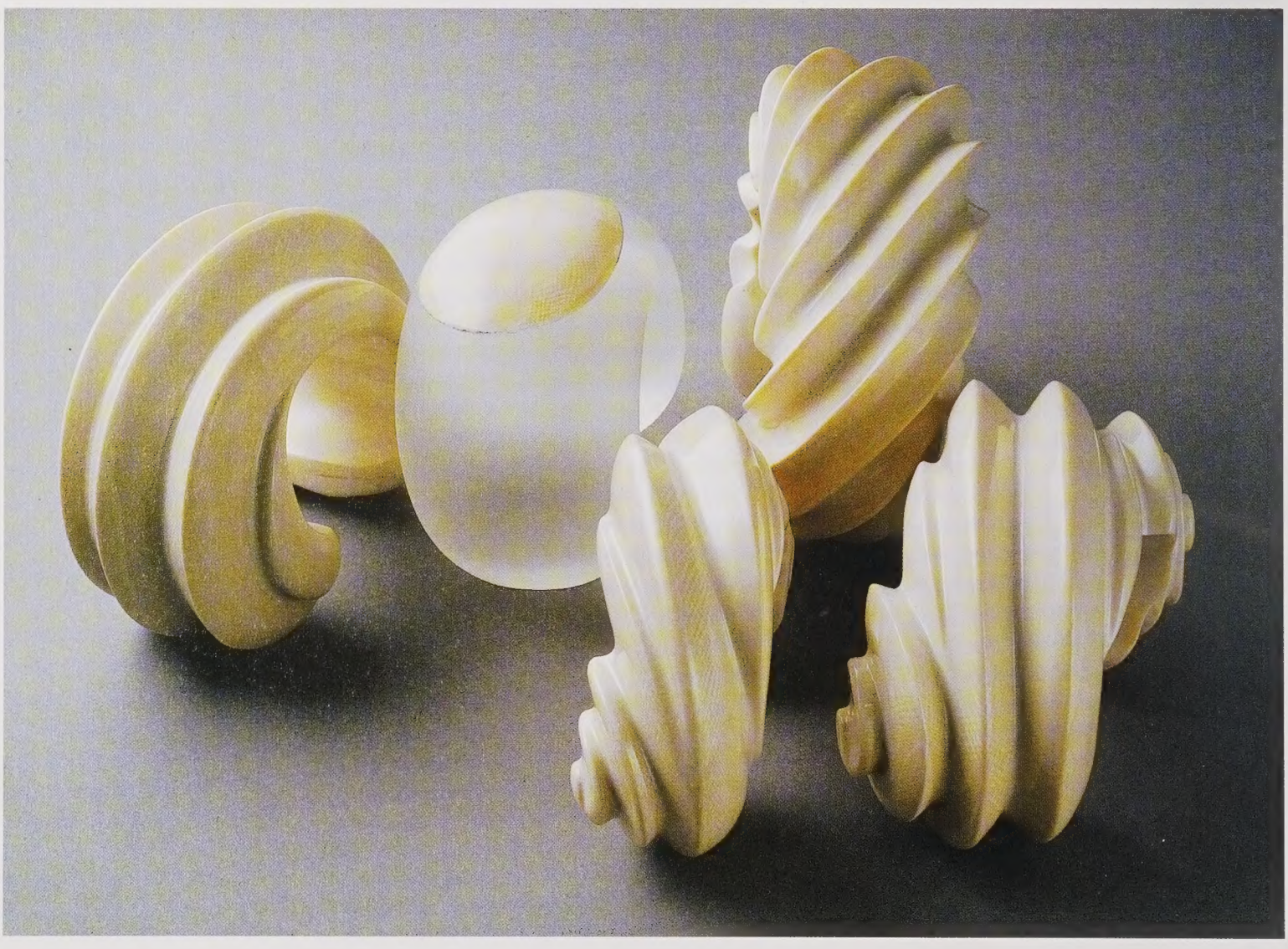
Furthermore:
www.heinzbrummel.com

Living Jewels
Nature's Bounty

BY RUTH PELTASON

FOR THE PAST FEW YEARS I've been captivated by the notion of a *living* jeweled kingdom, drawn from creatures that live on land, dwell in water, or fly through the air. The gradual inclusion of such organic materials in jewelry can be seen by the mid-1800s, when precious stones were being eased from their starring roles to make way for their understudies, among them coral, horn, tortoiseshell, and ivory. At the turn of the twentieth century, Art Nouveau became enamored of underused and utilitarian materials, and promoted a primary and lasting emphasis on living matter in jewelry. The coral that grows in sea beds, the tortoise that slowly crawls through grasses, the amber that once formed drop by golden drop from tree resin, even the butterflies that float on currents of air share a unique language: life. No mineral, regardless how dazzling or rare, can claim this impermanence of being, the essence of our own mortality. To display the range and artistry of these jewelers of life over the last 200 years, I've selected an image in each medium from my book, *Living Jewels: Masterpieces from Nature* (Vendome Press, 2010). Some of the jewelry was created as "art," some for the tourist trade, some as a private commission. But what emerged is that every maker is passionately in love with enlisting nature to create objects of wearable beauty.

Ivory
PATRICIA VON MUSULIN
Cuffs, 1979–84
ivory, frosted Lucite



Amber
ANDREW GRIMA
Amber Necklace, ca. 1960–70
amber, diamonds, 18k gold
Courtesy Macklowe Gallery, New York
PHOTO: DANIEL ROOT

Coral
TIFFANY & CO.
Coral Sea Urchin Brooch, ca. 1960s
carved coral, 18k gold
Courtesy Camilla Dietz Bergeron, Ltd., New York
PHOTO: SAMUEL BRISTOW

Horn
GABRIELLA KISS
Clipper Ship Ear Pendants, 2004
horn, briolette
sapphires, 18k gold
PHOTO: LORING MCALPIN

Pearls
MARILYN COOPERMAN
"Botticelli" Brooch, 2005
multicolored baroque cultured pearls, colored diamonds, 18k gold
PHOTO: ART BOONPARN

Shell
MARGUERITE STIX
Shell Bracelet, ca. 1970
shells, lapis lazuli, blue zircons, 14k gold
COURTESY SOTHEBY'S

Tortoiseshell
ARTIST UNKNOWN
Winged Comb, ca. 1900
tortoiseshell, pearls, diamonds, gold, silver
COURTESY VICTORIA AND ALBERT MUSEUM, LONDON

Wood
CHRISTINE J. BRANDT
Venus de Milo Ring, ca. 2007
African black ebony, golden barite, pyrite crystals, 24k gold leaf
PHOTO: SAMUEL BRISTOW

Exotica
ARTIST UNKNOWN
Scarab Brooch, ca. 1870
scarab beetle shells, 15k gold
COURTESY KENTSHIRE GALLERIES, NEW YORK

Futhermore:
www.vendomepress.com

Thomas Gentille
Varieties of Perfection

BY ANDREA DINOTO

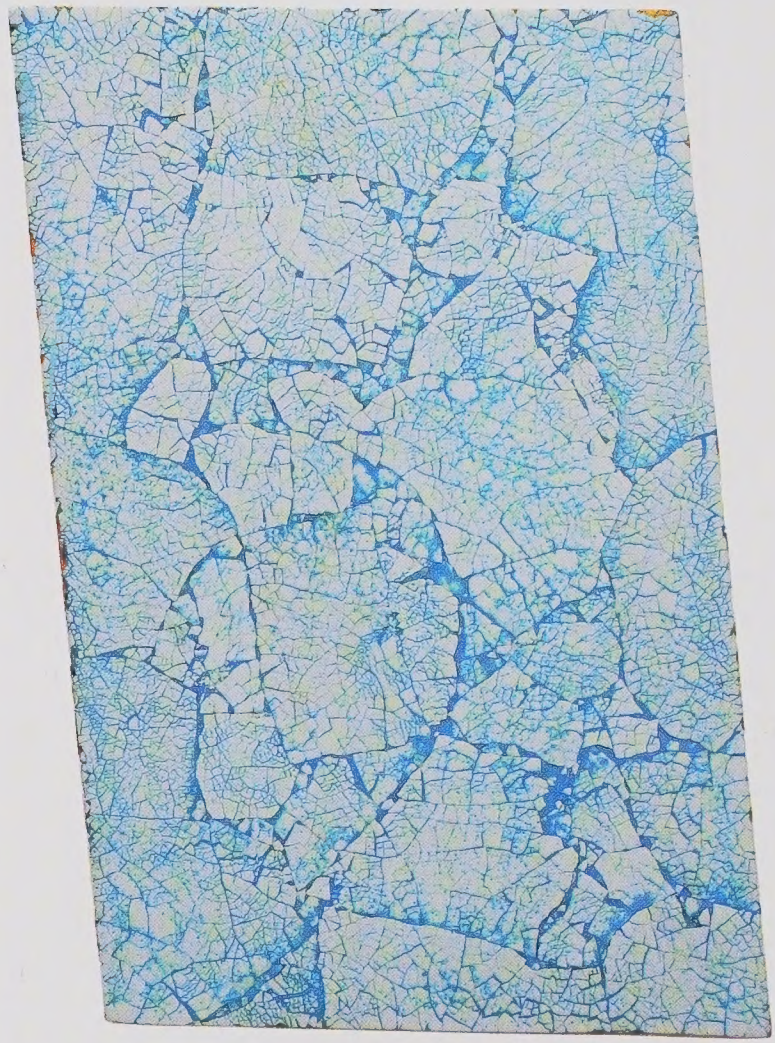
IN 2006, at the 47th annual Schmuck jewelry exhibition in Munich, Germany, Thomas Gentille became the first American to receive the Klassiker der Moderne, a prestigious award honoring "an influential and esteemed jewelry artist who has demonstrated consistent strength in concept, materials, and technique throughout his or her career."[1] In conjunction with the award, Gentille exhibited 30 of his restrained, geometrical works composed of materials as diverse as aircraft plywood, acrylic, carborundum and eggshell inlay.[2] If the term *klassiker*, i.e. "classic," can be translated as timeless, refined, harmonious, and of the highest rank, then Gentille's work more than qualifies, but it is as a true *modernist*—one committed to the energy inherent within the play of spare linear forms—that his understated, elegantly constructed work astonishes.

Although recognized internationally for his innovative use of non-precious materials, Gentille was in fact trained as a metalsmith, and for ten years, beginning in 1972, directed the jewelry program at the 92nd Street Y arts center in New York.[3] Gentille's aesthetic, grounded in the Bauhaus ideal of unity in craft and art, springs from schooling in painting and sculpture at the Cleveland Institute of Art, from which he graduated in 1958. As Gentille's vibrant watercolor sketches demonstrate, his works on paper are as compelling as his jewelry, which is included in permanent museum collections around the world.[4] Gentille's decision to focus on jewelry as his métier, as opposed to painting, came about in his senior year at the institute, where he had been studying design with John Paul Miller. As Gentille tells it, the opportunity arose to take an elective and he chose jewelry with Fred Miller.[5] "The very first day," he recalls "we were taught how to put a saw blade in the coping saw frame. There are two fittings, one at the top and one at the bottom. When you put the blade in properly, you pluck it with your fingernail to see if you've got the right sound, the right tension, and I plucked that saw blade like a harp string and at that instant I knew I wanted to be a jeweler. When it made that note, I thought, 'this is what I want to do.'"

Gentille received a rigorous grounding from Miller—"Fred taught all the basic techniques...sawing, soldering... to perfection and I'm grateful to him for being such a tough task master"—but even at that defining moment, he found himself attracted to non-precious materials. "I had designed a pin I wanted to do in ebony. But Fred wouldn't let me work in ebony. He thought it wasn't for making jewelry; it was for teapot handles. So I made it on my own outside of class." Gentille went on to become a foremost practitioner of jewelry in alternative materials, developing techniques aimed at raising them to the level of fine art, much as noted early 20th-century Constructivists like Naum Gabo and Moholy

It is as a true modernist—one committed to the energy inherent within the play of spare linear forms—that his understated, elegantly constructed work astonishes.

Brooch, 21st century
pigmented resin, cork, cherry, metal
4 1/4 x 3 x 3/8"
PHOTO: STEVEN BRIAN SAMUELS



Brooch, 21st century
eggshell inlay
4 ½ x 3 x ½"
PHOTO: STEVEN BRIAN SAMUELS

Nagy had done in a series of radical, light-modulating sculptures utilizing Plexiglas.[6] In the 1940s, significantly for the nascent art jewelry movement, sculptor Alexander Calder had introduced the idea of artist-designed non-precious jewelry; his crudely bent wire, hammered brass, and shards of found glass and ceramic encouraged a spirit of exploration in the postwar generation of art jewelers. Among Gentille's contemporaries, Robert Ebendorf, notably, had begun to embrace found objects in his assemblage approach to jewelry. But Gentille was charting a different course, one in which wood, plastic, glass, and common metals were treated with the respect and technical expertise usually reserved for gold and silver. Adopting a geometric—often architectonic—approach to composition, Gentille began to evolve a Minimalist-inspired body of work that evokes, but in no way imitates, the modern and contemporary artists he most admires: Piet Mondrian, Donald Judd, Fred Sandback, and Agnes Martin. In speaking of these artists, Gentille uses the word "compassion," a term that bears on his deep personal connection with formal and philosophical aspects of Minimalism, its aspiration to pure form and degrees of perfection.

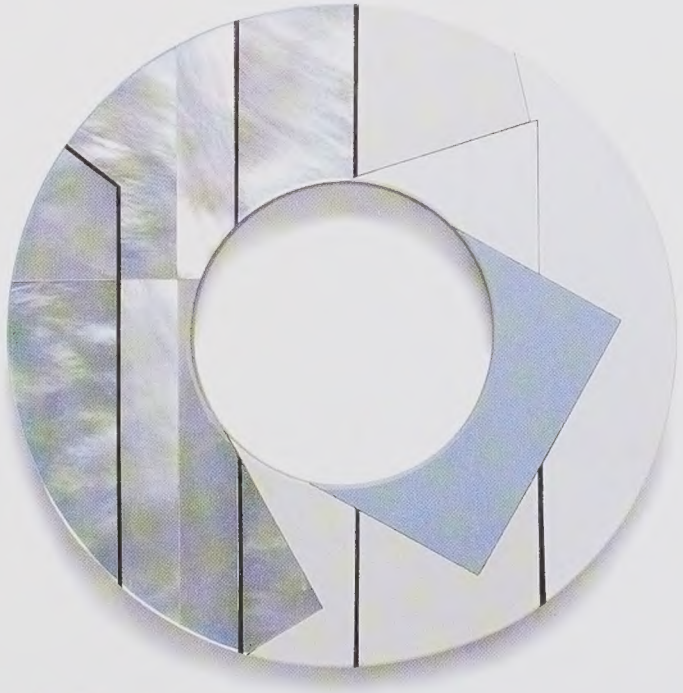
In fact, Gentille has a much broader interest in the world of fine, and even performing, arts than one might guess. "MoMA every Friday and the Met every Saturday" has been his routine and mantra for the many years he has been living and working in New York, keeping himself absorbed and engaged in all aspects of the art world—not to mention his passion for dance (an avid fan of modern dance and ballet, he studied tap dancing from age 6 to 16, and never misses an episode of "Dancing with the Stars"); classical music (string quartets play on tape continuously while he works); movies (hundreds of titles cram his shelves); mystery novels (he has a full run of Nancy Drew); and books on art ("I've read every word of every book," he says—incredible as it sounds—of the towered volumes that populate his crowded yet immaculate live/work space).

Gentille is also one of the great storytellers, quick to recount tales of growing up in a Sicilian-American family in Mansfield, Ohio, where his artistic inclinations were accepted and encouraged. "I'm very proud of my Sicilian ancestry," he says. "I wanted to have my family name in the art history books, because I come out of that Italian heritage, which is art." In the Army, he says, "I was trained at Fort Dix as a machine gunner, went to Germany, but ended up teaching high school equivalency to military personnel!" During Gentille's early years in New York he worked at a variety of jobs, including doing installations at the Museum of Contemporary Craft[7] and designing windows and interiors at America House on 53rd Street,[8] where he met artists and celebrities like Peter Voulkos, Greta Garbo, and the great English comedic movie actor—and, as it turned out, batik collector—Terri Thomas. Having a fine, resonant speaking voice, Gentille also found himself performing in radio mystery plays that were broadcast live from City Hall.

"I wanted to take jewelry someplace I felt it had never been before in terms of color, scale, form and materials."

Gentille's gregarious nature and widely diverse interests stand in stark contrast to his ascetic work habits, which, at the age of 73, appear to be unflagging, save for work-related arthritis in his hands. He sits at the bench for several hours almost every day, continuing to produce extraordinary pieces, either for their own sake, or for exhibitions, such as the solo show that will open this October at the Gallery Loupe in Montclair, New Jersey.[9] "I never thought of jewelry as a career," he says. "I knew painters who turned to commercial illustration and never became artists." Gentille is a self-described "artist jeweler," a term he distinguishes from "jewelry artist" or "studio jeweler," and he dislikes the term "art jewelry." "I am an artist who makes jewelry," he insists, explaining, "I started using that term because I didn't know what to call myself." Gentille believed that if he turned to commercial jewelry he would stop doing his own work. But he did support himself for many years making wedding rings to order. "I did rings for a couple who lived in New York and found out later—this is a favorite story of mine—that they were having a hard time finding flatware to match."

At the point at which Gentille received the Klassiker der Moderne award in 2006, he had long been working according to his stated goal as an artist jeweler: "I wanted to take jewelry someplace I felt it had never been before in



Armlet, 20th century
mother of pearl, ebony, compressed paper, melanine
diameter 6"
PHOTO: STEVEN BRIAN SAMUELS

Brooches, 21st century
PHOTOS: STEVEN BRIAN SAMUELS

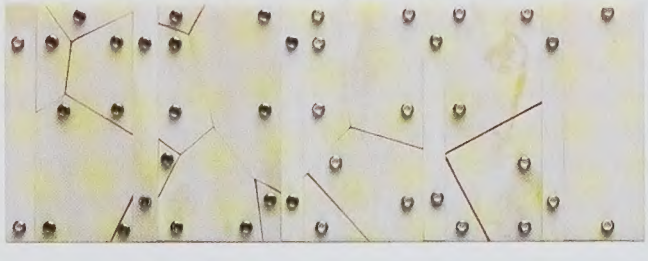
maple, paint. Metal
5 ¾ x 1 x ⅝"

mother of pearl,
cherry, metal
6 ⅝ x ¾ x ½"

Skubic Stones #1, 21st century
pigmented resin, stones,
garnets, cherry, metal
1 5/8 x 5 3/4 x 1/2"

mahogany, cherry,
pigmented resin, ink,
metal
4 x 3 x 3/4"

zinc, stainless steel,
pumice
3 1/4 x 2 x 1"



bone, stainless steel,
maple, pigmented
resin, paint
1 3/4 x 4 5/8 x 1/2"

terms of color, scale, form and materials." In each of these areas he has developed distinctive processes and methods designed to achieve a unique beauty—an unfashionable word in the art world—that he has reclaimed and recast for his own purposes. "Beauty has a wide range of meaning," he says. "For me, beauty has to do with harmony, dynamics, things that have a strong energy. When I first came to New York I could not look at a Mondrian painting for more than a minute. I would almost get the shakes, there was so much energy. It's what I'm always working for." He also claims beauty for the banal and/or industrial materials he works in, whether it is the natural glow of cherry wood, the intense reflectivity of aluminum (once the oxidized top layer has been machined away) or "a very rough surface of pitted steel," he says. Superficially, Gentille's embrace of these everyday substances might appear to be a throwback to the Arte Povera movement of the '60s and '70s, with its anarchic openness towards any and all materials. But as a jeweler Gentille's aim is not to present subversive conceptual narratives—far from it—but to demonstrate an unorthodox preciousness through an exploration of what he calls "the soul of materials."

As he discovers how common substances "want to be worked," he creates Zenlike objects of contemplation—constructivist or volumetric—that provoke wonder, not shock. Although shock-of-the-new might be the appropriate response when you realize that prized river stones and garnets, given to Gentille by his friend the Austria-based jeweler Peter Skubic, are set in resinous porcelain sink repair compound purchased from the hardware store.

Gentille does on occasion use natural materials associated with traditional jewelry. In one slender, vertical cherry wood brooch, mother of pearl lines a "disappearing corner." In another brooch, finely cut and fitted asymmetrical slices of bone are attached to a curved backing with brushed stainless steel bolts, some of which are inlaid with red resin. And here and there precious metals make an ephemeral appearance, as in one piece in which, Gentille says, "I took filings of platinum, 18k white gold, and yellow gold and sprinkled them like stardust that quietly glitters." In an experimental work in progress, he has embroidered a square of industrial canvas with gold thread, planning to mount it in a wood frame.

For Gentille, "color is all important, a deciding factor on how the thing is going to be finished." His palette ranges from natural wood tones to pale tints and deep hues achieved through the mixing of color from raw pigment, a technique he learned at Cleveland Institute of Arts, where he studied both the Munsell and the Josef Albers color theories. Because one of his teachers, Joseph McCullough, had studied with Albers at Yale, Gentille thinks of himself as "once removed from Albers," who analyzed how colors interact. But Gentille values his own personal color theory as well. "I think everybody has it built into them," he says. "It's like the bees, and seeing which flowers they're attracted to. They're attracted to ultraviolet light, a blue that we can't see." With eggshell inlay, his own painstaking appropriation of the ancient Japanese lacquer technique, Gentile treasures the natural buff color of hens' eggs along with the inborn dark blues of emu eggs, but he sometimes adds his own brilliant pigments, like a dash of visual seasoning. Having had no access to the lacquers and materials used by the Japanese, Gentille spent six years developing his own methods.

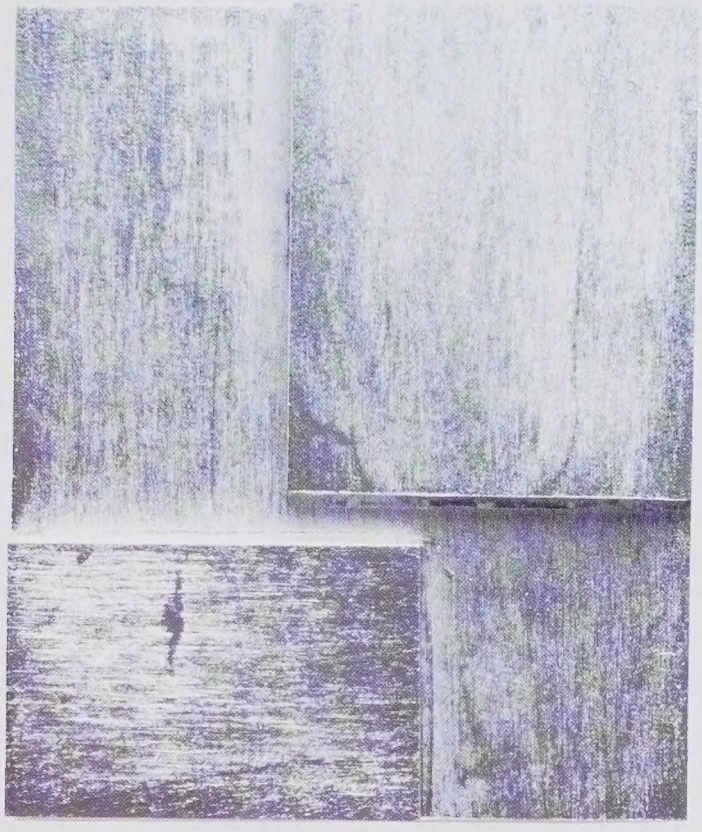
In writing about Mondrian's importance to modern art, the critic Barbara Rose cited the painter's "radical compression of pictorial space,"[10] a phrase that might easily apply to Gentille, although in his jeweler's hands compression is achieved not through a reductive grid, but via an extremely subtle and complex manipulation of multiple factors within a frame—not only dimension and materials, but also "air" and shadow and light. It's no accident that a plywood and translucent acrylic brooch casts a shadow on the wearer's chest that changes according to the body's movement and external play of light.

Gentille says repeatedly, "I approach jewelry more as a painter than a jeweler. But I don't want the pieces to look like paintings in a frame." Some do, of course, resemble exquisite minimalist paintings, such as a vivid rectangular brooch in which vertical bands of red-pigmented pumice, paint, and wood are held within a thin bronze frame fastened with tiny stainless steel bolts. No mere painter could achieve this complexity of tones and textures, but nor could an ordinary jeweler construct it without Gentille's particular skills and sensibility. He makes brooches now almost exclusively, although many earlier, i.e., "twentieth-century" pieces[11] include large, disk-like "armlets," made variously of acrylic and Colorcore (a melamine-type surfacing material). Some project more than six inches, like Modernist tribal wear, or exquisite frisbees arrested in flight.

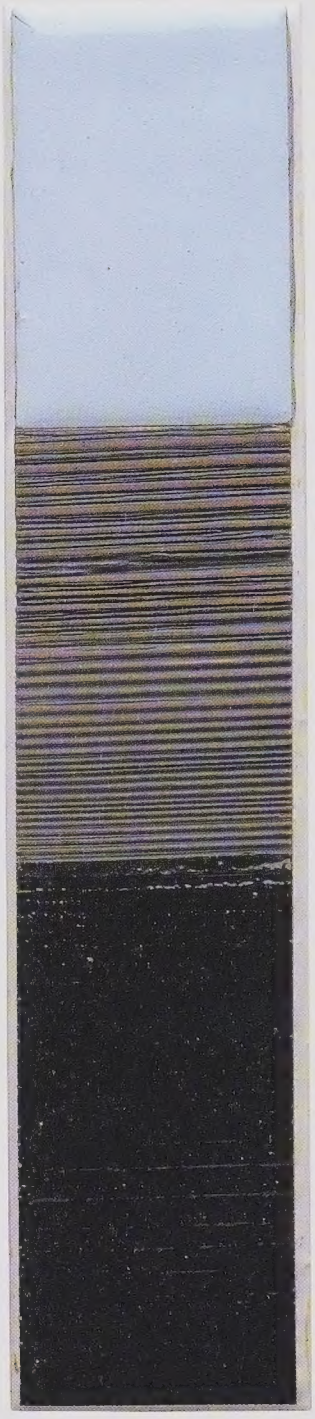
Gentille's jewelry is, for the most part, large but scaled for wearability, a factor he is concerned with yet can push to the limit. "I never measure anything," he says. "The only time I use a ruler is when I put something down on paper and think, 'Is this going to be too big to wear?'" He explains that at 120 to 130 millimeters [4 to 5 inches] "you're getting out of the realm of wearability. But it depends on which direction those millimeters go," he says. A wood brooch that he's working on measures close to six inches, but because it's designed on the diagonal—Gentille demonstrates by sweeping his hand dramatically across his chest—he feels it will be safe to wear without risk.

As a jeweler Gentille's aim is not to present subversive conceptual narratives—far from it—but to demonstrate an unorthodox preciousness through an exploration of what he calls "the soul of materials."

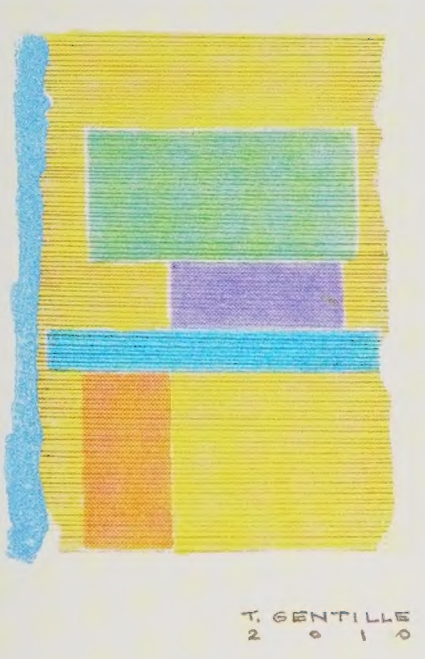
Gentille approaches design typically with drawings. "I've always done



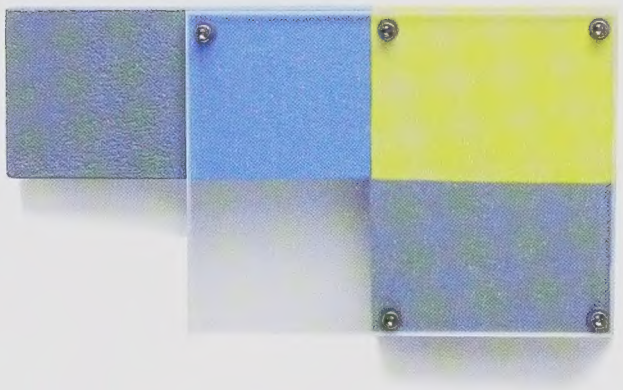
Brooch, 21st century
aluminized maple
3 5/8 x 2 7/8 x 1/2"
PHOTO: STEVEN BRIAN SAMUELS



Brooch, 21st century
cedar, maple, pigmented resin,
non-reflective enamel, metal
6 ¼ x 1 ⅜ x ⅜"
PHOTO: STEVEN BRIAN SAMUELS



Drawing, 2010
ink, thermographic ink, paper
7 x 5"
PHOTO: CLARA CHO



Brooch, 21st century
paint, pumice, air, translucent acrylic, stainless steel, zinc
2 5/8 x 5 x 5/8"
PHOTO: STEVEN BRIAN SAMUELS

about 200 drawings before I make a piece of jewelry," he says, but "there has to be a philosophy, a reason to make it." For Gentille, that philosophy has to do with artistic considerations, most assuredly. But it also comes from wanting to give the person who desires to own a piece of his jewelry "the most perfect thing." Part of achieving that perfection owes to his consummate skill at cold connections—he abandoned solder years ago—and the way in which he makes pin-backs part of the aesthetic experience, although invisible to a viewer.

If this genial master of materials has a dark side, it's that he's a bit notorious for not allowing his pieces to be handled by other than the serious prospective buyer. "Fred Miller said, 'Don't worry about the abuse a piece takes, because eventually the entire surface will be abused and then there will be a beauty there that could not be achieved by making it,'" recalls Gentille. "So I want the abuse that happens on my work to come from the person who's wearing it. To me, that's philosophy, that's concept." While Gentille's concern for his jewelry's afterlife may appear obsessive, it is more a measure of his commitment to perfectionism and the extent to which it frames his entire life.

Andrea DiNoto is a New York–based writer on art and design.

Furthermore:
www.galleryloupe.com

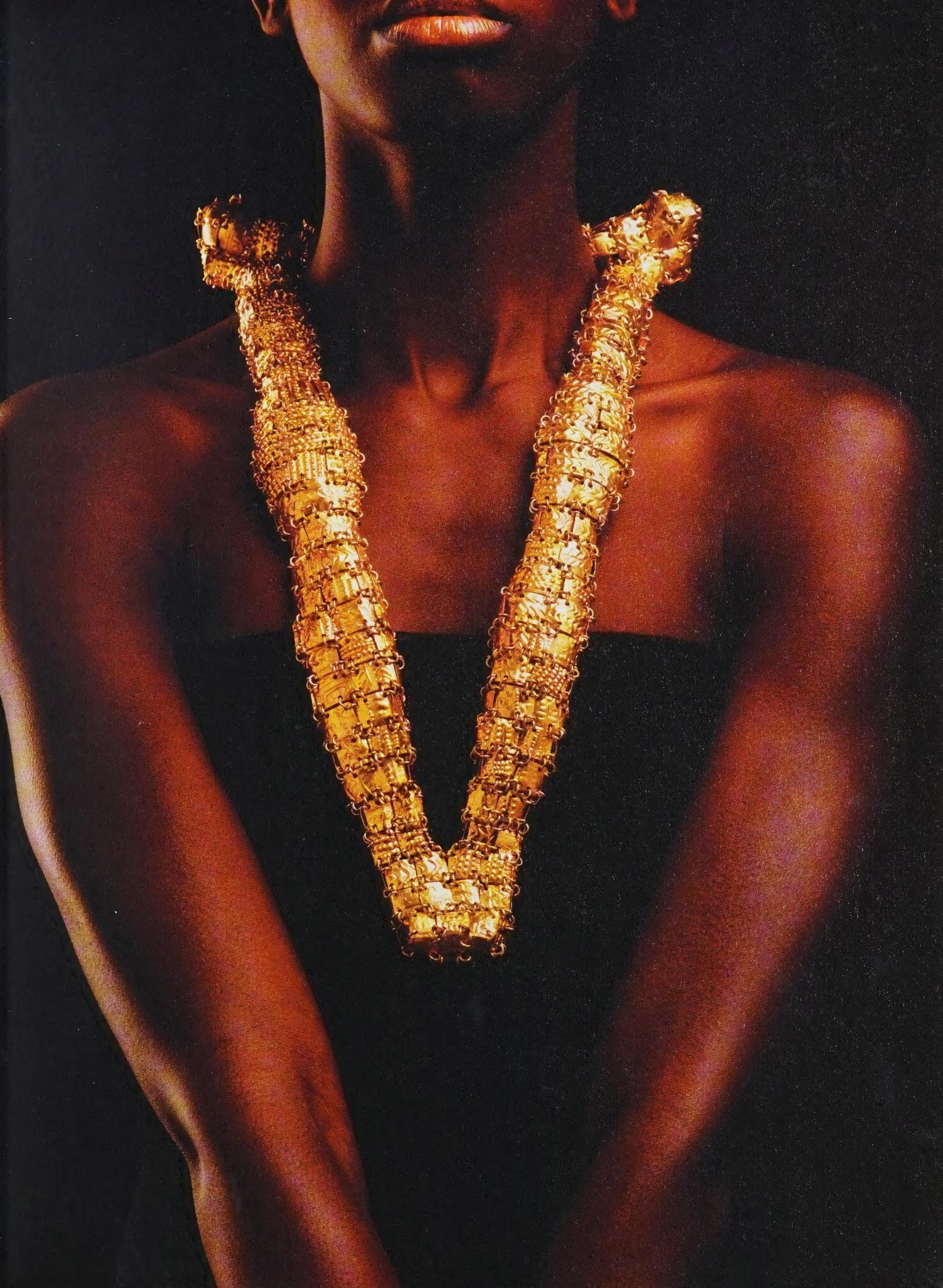
1. Gentille was also the second American to be awarded the Herbert Hoffmann prize at Schmuck 2001, and in 2004, he was awarded the Bavarian State Prize.
2. The exhibition was held at the Museum of Arts and Design, New York.
3. He has also taught at the Penland School of Crafts; the Haystack Mountain School of Crafts; ARCO, Lisbon, Portugal; and Parsons School of Design, among other art institutes.
4. Gentille's work is included in The Victoria & Albert Museum in London; The Metropolitan Museum of Art; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; The National Gallery of Victoria, Melbourne, Australia; Pinakothek der Moderne, Munich, Germany; The Montreal Museum of Fine Art, Canada; The Philadelphia Museum of Art; The Cooper Hewitt National Design Museum, Smithsonian Institution, New York; The Museum of Arts and Design, New York; and the Neue Sammlung—the International Design Museum, Munich.
5. Fred Miller and John Paul Miller, both noted jewelers and friends, were not related. They taught simultaneously at the Cleveland Institute of Art during the time Gentille attended.
6. Laszlo Moholy-Nagy completed a Plexiglas and chromian-rod sculpture in 1943, an effort "to supersede pigment with light." Gabo's plastic constructions aspired to redefine sculpture as 'vital images of space and time.'" Herbert Read, *Modern Sculpture* (London: Thames and Hudson, 1964), p. 112.
7. Which became the American Craft Museum and subsequently the Museum of Arts and Design.
8. A retail store founded by the crafts philanthropist Aileen Osborn Webb as an outlet for high-end craft objects.
9. In 1983, Gentille had a one-man show in Portugal at the Gulbenkian Foundation, arranged through a Portuguese student of his at the 92nd Street Y in New York, who was the first to bring contemporary jewelry to that country. Gentille likes to say that he was "the father of the mother of art jewelry in Portugal." In 1987, Gentille had a two-man show with Wally Gilbert at the Victoria & Albert Museum.
10. Barbara Rose, "Mondrian Boogies in New York," in *Autocritique: Essays on Art and Anti-Art 1967–1987* (New York: Weidenfeld & Nicolson, 1988).
11. Maddeningly, Gentille dates his jewelry only by century; his paintings and drawings are dated by year.

Beverley Price's New Paradigm
Culture Mash

BY MARJORIE SIMON

"But can you eat it... You wear what you eat," 2005
aluminum, paper plastic, wire
14 ½ x 1 ⅜"
COURTESY HELEN WILLIAMS DRUTT-ENGLISH

Mapungubwe Gold Necklace, 2006
fine gold plate, 18k gold wire
14 ½ x 1 ⅜"
COURTESY ANGLOGOLD ASHANTI COLLECTION, SOUTH AFRICA
PHOTO: DES TAK



A GLOBAL AESTHETIC IS EMERGING. Instantaneous mass communication has contributed to blurring national identity in jewelry design. As in the "beaux arts" of the past centuries, colonial countries such as Britain, Germany, and the Netherlands have dominated the jewelry conversation in the last 40 years. Yet cultural differences remain, and issues of race, class, gender, and national politics do occasionally appear. A recent uptick in international attention to South African jewelry offers a window into a country whose history bears directly on the creation and consumption of jewelry.

Beverley Price was born in 1956 in Johannesburg. A child of Jewish immigrants from Eastern Europe, she grew up in the privileged, racially segregated world of mid-twentieth-century apartheid. She has spent her adult life trying to metabolize the pernicious political and social landscape of her family's adopted homeland and her place in it. The noted South African artist William Kentridge talks about the place of "the rock" in an artist's life: something immovable that defines one's world and one's work, an opposition against which one struggles. For Kentridge and Price, their "rock" has been apartheid.

As a way through, Price has embraced these conflicting and shifting mirrors, making hybridity, the "mash up of cultures," her life work. "As a 'social product' of a country and a religion charged with historical controversy, for the entirety of my life my identity has generated restlessness, and constant self-consciousness and evaluation,"[11] says Price. She has used her jewelry, sculpture, and installations to explore hybridity in post-apartheid South Africa and the evolution of post-colonial metalsmithing and

She has spent her adult life trying to metabolize the pernicious political and social landscape of her family's adopted homeland and her place in it.

Afro-Euro fusion; to employ indigenous artisans on her "bread and butter" production jewelry line; and to pursue an ongoing love of enameling. Price's intention has been to bring together two worlds, to show the tribal as respectfully as European jewelry, and to subvert the anonymity of indigenous work. Price has succeeded because of her own status as "other": she trained in Europe, and she has also connected with black Africans on a personal level.

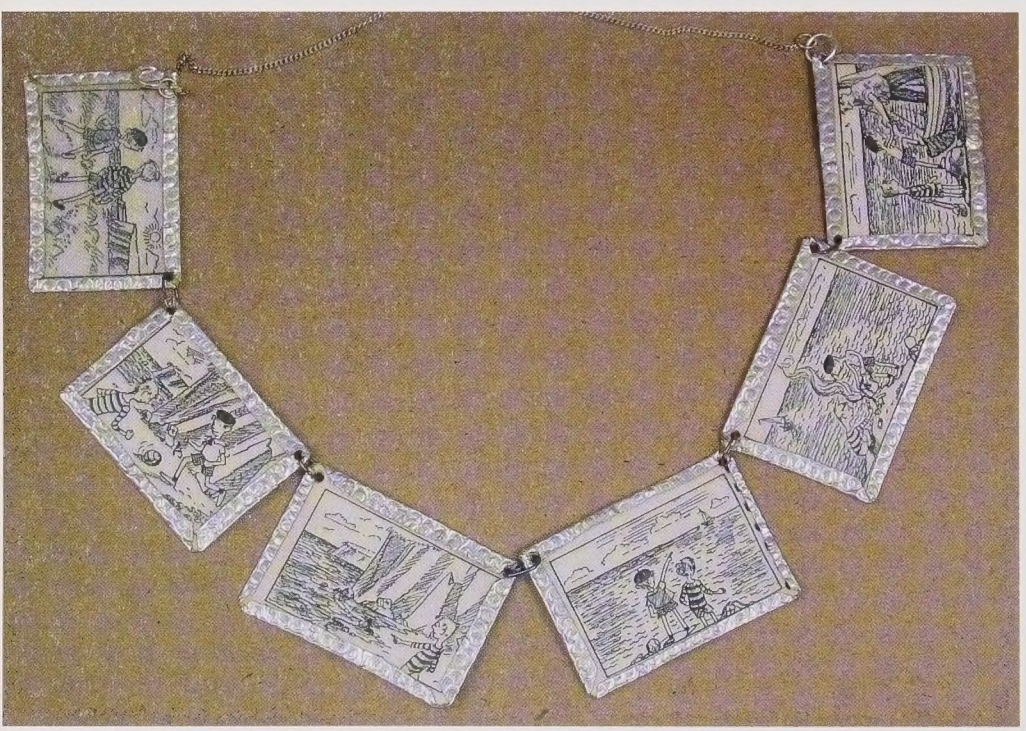
Price was educated at Witwatersrand University (locally known as Wits) in Johannesburg, specializing in anatomy, psychology, and linguistics, with a particular interest in the theories of Noam Chomsky. Though she was interested in fashion design, her parents directed her toward a more marketable career choice, and she became a speech and hearing therapist. Eventually, she missed the tangible rewards of making. She began to find her way to art.

By the end of her twenties, Price had come to a place of profound sadness in her country. The toxic effects of apartheid caused her tremendous unease, and she decided to leave South Africa. She began by working on a kibbutz in Israel, literally getting in touch with the land and discovering the satisfaction of working with her hands. She soon moved to Jerusalem, where she began to draw, and at the end of the 1980s she took a jewelry course at the Jerusalem Technological Center of Jewelry, Burkharin Quarter. Moving to England, she continued at Sir John Cass School (also known as The Guildhall University) in London, where she studied silversmithing and enameling. She spent a total of three years in London doing benchwork in Hatton Garden, the center for the luxury jewelry industry.

Returning to South Africa after the end of apartheid and the release of Nelson Mandela, Price lived for three years in a rural Buddhist community. There she learned to speak Zulu, which radically changed the way she was able to relate to the people of the country. As she knew from her linguistics study, having language made her visible and created a bridge to other Africans. It was also in this quiet place that she developed her hugely successful production line, beginning in 1997.

Constructed simply of appropriated images from various tribal groups and from South African black popular culture, notably the black apartheid magazine *Drum*, the bright, optimistic and ironic jewelry was immediately well-received and has remained so for the last eleven years. Lightweight and colorful, the earrings, bracelets and necklaces feature popular

First Foil Image Necklace, 1997
aluminum, sterling silver, niobium, paper, plastic
7 7/8 x 7 7/8 x 1/4"



images, photos, drawings, comics, advertisements that have been cut out, framed in embossed metal foil and assembled with simple jump rings. Price trained local women and families from the former townships to fabricate it. Long-time associations with the artisans have produced work that sustains several families. This was notable, considering the yawning gulf between indigenous and Western jewelry in South Africa, based on materials and design, and the marginalization of South African folk crafts. The latter includes not only tribal ritual objects but also the many recycled baskets, jewelry, and toys that have gone global.

Perhaps as a result of her Buddhist experience, Price appreciates the meditative qualities of repetition. Calmly reproducing the same movement or theme allows for "lateral thinking," as well as its own pleasure in making. In this context she began to reference large South African body adornment in working three dimensionally, creating volume from simple chain mail construction of flat platelets assembled with jump rings. This basic construction lends itself to assembling any narrative, whether ironic, as in the production jewelry, or reverent, as the life of Nelson Mandela. "My intention," she says, "was to make a story around the neck—like a silent movie."

Marriage in the New South African Kitchen (2001) shows how Price addresses hybridity head-on. The object appears to be a straightforward reinterpretation of an Ndebele wedding apron, the beaded aprons worn by women at their wedding and thereafter on other ritual occasions. Price's version is assembled from embossed foil-framed magazine images, cartoons, and advertisements, and loaded with other cultural iconography such as strings of corn kernels or glass beads. Rather than simply reconfiguring the traditional, Price intends an ironic commentary on "the revised post-apartheid relationship between white madams and their black maids," she says.

Using a similar stylistic approach, in 2005 Price reinterpreted the Xhosa collar worn by Nelson Mandela during his 1964 sentencing for sabotage and "conspiracy against the country." Obtaining permission from The Nelson Mandela Foundation and various heritage and government organizations to make the piece took an entire year. Chain mail made from hundreds of foiled elements, structurally supported by a leather backing, reveals a concentric chronology of Mandela's life. [22]

Among the many consequences of Price's return to South Africa was the realization that she could not bring herself to work with gold. The material was too fraught with the history of the recent exploitation in the mining and jewelry industries in South Africa. It's possible that a decade later this might not even be an issue, as even in South Africa, where diamonds and gold predominate, materials once considered alternative have become mainstream. At that time, however, Price was more comfortable relying on her "bread and butter line" to continue working as a jeweler.

Then, in 2001, Price "discovered" Mapungubwe. The kingdom of Mapungubwe (established as early as 970–1075 to 1220–1290 CE, at the confluence of what is now Botswana, Zimbabwe, and South Africa) was a complex pre-colonial society with trade routes from Africa to the Far East. [33] It came to light in the 1930s when artifacts found in an ancient burial hoard revealed evidence of skilled metalwork, but its existence was acknowledged only after the end of apartheid. Among the finds, including an estimated 18,000 gold beads, was a now-iconic gold

Contemporary Version of Mandela Collar 1962, 2005
leather, glass beads; buttons, jeweler's wire, fabric, paper, plastic, aluminum
diameter 12 5/8"
COURTESY NATALIE KNIGHT GALLERIES, TORONTO AND JOHANNESBURG
PHOTOS: JURGEN SCHADERBERG AND ELI WEINBERG AND THE BAILEY ARCHIVES, JOHANNESBURG

Contemporary Version of Mandela Collar 1962, 2005
(detail)

Ndebele Marriage Apron for The New South African Kitchen, 2000
leather, corn, fabric, wire, aluminum, wood, paper, plastic
13 ¾ x 11 ¾ x 1 ⅛"
COURTESY JOHANNESBURG ART GALLERY, SOUTH AFRICA
PHOTO: GRANT DIXON

rhinoceros, believed to be one of many votive objects used at Mapungubwe. Using an ancient method of fabrication known by goldsmiths in places as diverse as Ur and West Africa, the rhino is made of gold foil attached to a carved wooden form.

Beginning in 2001 Price created three works that reference or commemorate Mapungubwe, which led into what may be the most contemporary of her hybrid work. Moving away from literal reproductions of indigenous artifacts into design that is merely "informed by" its African roots, it is clearly tribal in feeling, yet breaks new ground for the artist. *Mapungubwe Re-Mined...Whose Gold?* is first of all a sculpture of a rhino nearly two feet wide. A chain-mailed harness comprising images of commercial gold jewelry and fringed with fools' gold adorns the sculpture, a wire and mosquito-mesh armature made in a typically South African street craft style. The overall style is Western, i.e. decorative and secular, but the iconography is purely African, down to the mosquito netting.

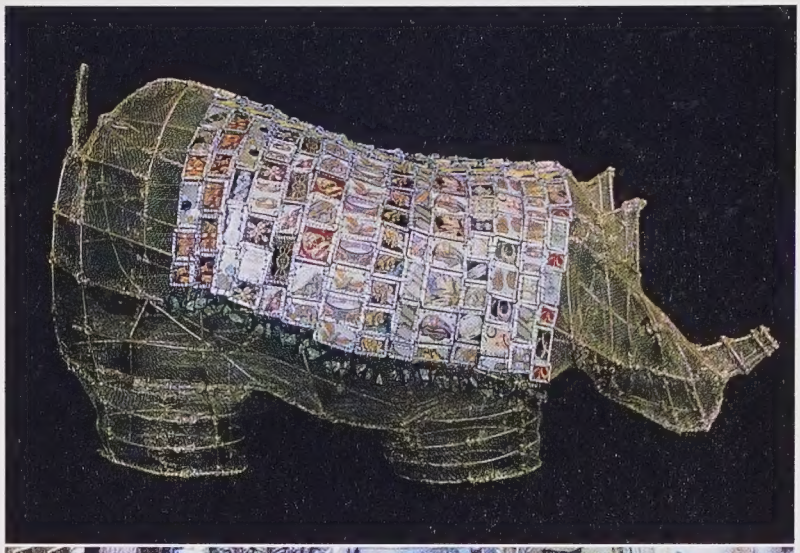
A pair of necklaces also belongs to this period. AngloGold Ashanti, a large South African gold mining corporation, sponsors a bi-annual competition called "AuDitions," for which Price has twice been a finalist. Her 2005 entry titled *But can you wear it...yes, you eat what you wear* was intended "to reference the pre-colonial South African gold history," she says. Winning meant that she was entitled to reproduce the necklace in gold. In an unforeseen development, the terms of the competition were violated when a local magazine published an image of the work, and Price was forced to withdraw from competition. Fortunately, AngloGold Ashanti remained interested in the piece and eventually she was permitted to proceed, with 500 grams of 24k gold provided by the company.

Knowing the human and environmental toll of mining, and faced with a half-kilo of pure gold, nearly crippled Price at the outset. In the end, her desire to participate in a new conversation about gold and deal with conflicting elements of her heritage enabled her to move forward. She decided to "invent a few gold-related rituals...to overcome the power of the gold and render it less intimidating." Learning about Mapungubwe and its pre-colonial goldwork gave her "permission" to work with the material.

Mapungubwe ReMined symbolizes the yoke of South Africa's history, but thanks to Price's ingenious construction, it lies lightly on the neck. Characteristically assembled from hundreds of tiny embossed gold platelets, it is volumetric yet light. And because of its many moving parts, it retains a percussive element found in indigenous South African adornment.

She decided to "invent a few gold-related rituals... to overcome the power of the gold and render it less intimidating."

Price anchored her neckpiece in indigenous motifs and fabrication but included the Western hallmarking (not used in the U.S.) with a rhinoceros hallmark for South Africa. Using gold foil the same thickness as that of objects found at Mapungubwe, Price says she had punches made for texturing the metal in order to render the rows of chevrons that are found on some of the original gold relics. She also embossed some of the foil with a pock-texture punch to reference the process of body scarification. This latter homage is a creation of the artist and not known to have occurred at Mapungubwe. Otherwise, she says she "worked as authentically as possible, creating volumes of fine gold plate and then cutting platelets and hammering, drilling, and joining them over wooden stakes to achieve their final form.... Coupled with the goldsmithing of Mapungubwe, they constitute a personal inspiration to circumvent the jewelry history of apartheid and to create hybridity—jewelry



Mapungubwe Re-Mined... Whose Gold?, 2003
fool's gold, galvanized wire, jeweler's wire, aluminum, gold paint, mosquito mesh, paper, plastic
14 1/8 x 23 5/8 x 16 1/8"
COURTESY MICHAEL RAKUSIN COLLECTION, SYDNEY AUSTRALIA
PHOTO: DOREEN HEMP

Mapungubwe Rhinoceros, 2003 (detail)

Collar-Collier, 2010
recycled aluminum,
jeweler's wire, tiger-tail wire
diameter 11 7/8"
PRIVATE COLLECTION

Nespresso Pearls, 2009
recycled aluminum,
jeweler's wire, return
air-ticket to Munich
diameter 11 7/8"

forms which are precious and authentically South African."[4]

As Price's interest in hybridity has evolved, she has simultaneously moved away from literal interpretations of indigenous ornament and toward an integrative aesthetic using color and movement, for example, in a more Eurocentric design aesthetic. The European model begs the question of why South Africa, a country with eleven official languages more than 5,000 miles from Munich or Amsterdam, should not develop its own hybrid jewelry aesthetic.

Nespresso, a necklace exhibited at Schmuck 2010 in Munich, moves even further into a Eurocentric vocabulary. Nespresso is Nestle's single-serving coffee maker, marketed in luxury packaging. The advertising copy boasts its sustainable coffee farming and recycled aluminum packaging, but in fact it's a classic example of first-world excess, a fact that Price did not ignore. Taking advantage of the similarity between a classic pearl necklace and the Nespresso capsules, Price portrays her neckpiece, one of a series made from post-consumer (used) Nespresso capsules, like an ad in any luxury publication. With this work, Price has clearly moved on to commenting on global issues of sustainability, wasteful luxury, and environmentally insensitive capitalism.

Price has clearly moved on to commenting on global issues of sustainability, wasteful luxury, and environmentally insensitive capitalism.

Though officially dismantled as state policy, the "rock" of apartheid will not soon be moved. Price continues to work with political and social themes, even as she longs to return to the enameling which has provided her deepest pleasure. In keeping with a growing interest in performance (which was anticipated by her making "percussive" work all along), she now tends to treat jewelry as another body appendage. Unlike the European jewelry aesthetic, in which jewelry is ornamental, this way of thinking more directly integrates the body and the adornment. Not the first to blend tribal and western motifs, Price remains one of the few insiders to do so.

Within the last decade Price has returned to graduate school and rekindled her love of language and linguistics. She has revisited Chomsky's work and the relationship between language and thought, the semiotics of jewelry, and the impact of visual language on culture. She believes jewelry in South Africa must eventually address the notion of authorship. Unlike Western artists, though they have achieved global distribution, popular black South African folk artists, known as "township artists," remain marginalized as "craftsmen" and therefore anonymous. In her opinion, the current state of South African jewelry reflects continuing fragmentation between Euro- and Afrocentric design. So far the place of art jewelry by black South Africans is a topic not yet considered. Price remains committed to contextualizing jewelry as art in South Africa. The vast cultural gaps in South Africa remain, in her words, "charged interfaces where there is post-apartheid flux and enormous possibility for innovation and change."

Marjorie Simon is a jeweler and writer based in Philadelphia.

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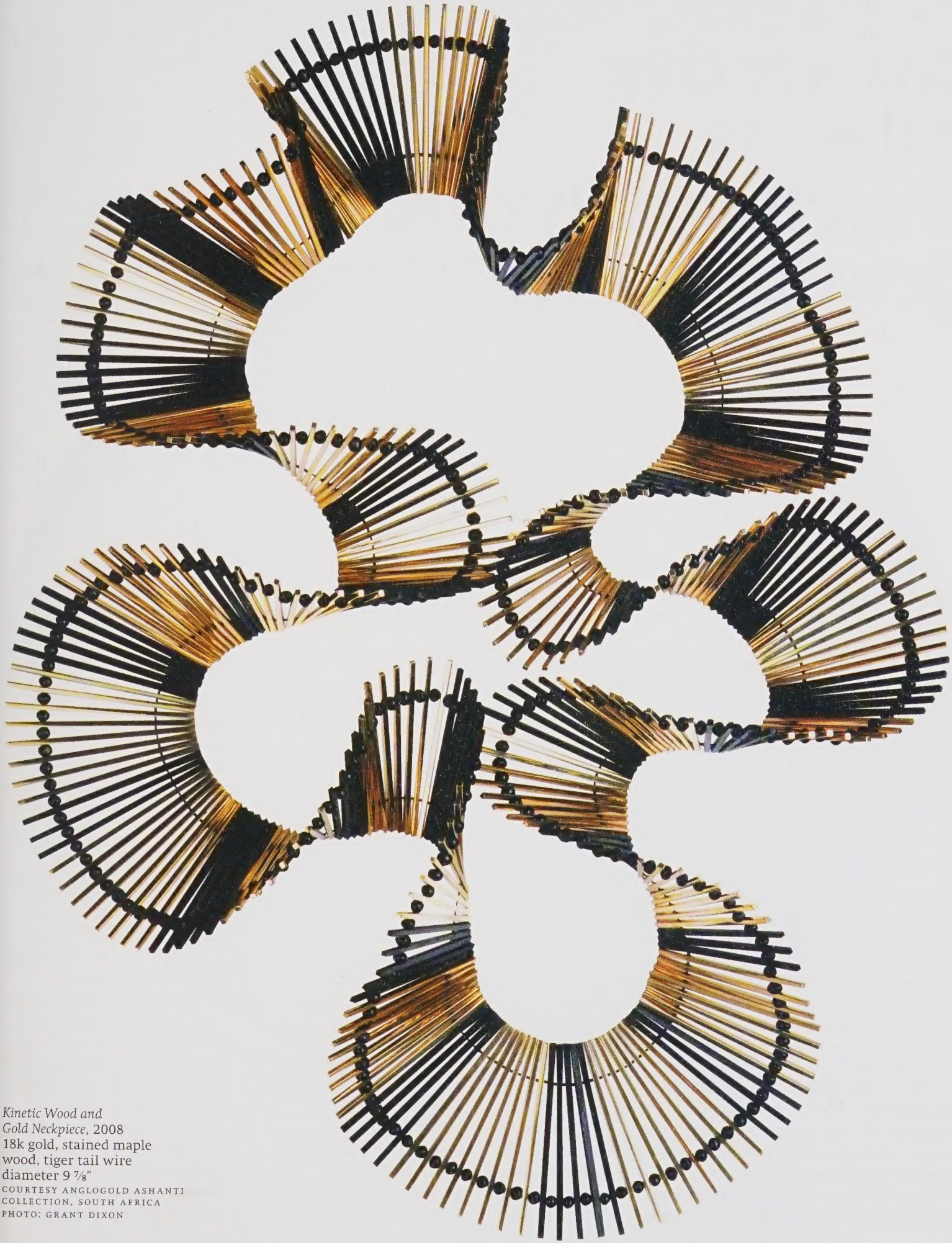
1. On hybridity, 2006, personal communication with the author. Unless otherwise noted, all unattributed quotes taken from written communication with the artist, 2003–2010. Additional help regarding South African jewelry from Geraldine Fenn.
2. Price has been fortunate to meet Mandela and for her work to be associated with him on more than one occasion. She presented him with an enameled silver goblet on his 85th birthday, and the Queen of Norway was photographed at the Nobel Peace Centre wearing Price's Mandela bracelet.
3. www.southafrica.info/about/history.mapungubwe.htm
4. *The Compendium Finale of Contemporary Jewellers 2008* (Cologne: Darling Publications, 2009), p. 1191.

Furthermore:
www.lovingafrica.com
www.charonkransenarts.com



Kinetic Wood and Gold Neckpiece, 2008
18k gold, stained maple wood, tiger tail wire
diameter 9 7/8"
COURTESY ANGLOGOLD ASHANTI COLLECTION, SOUTH AFRICA
PHOTO: GRANT DIXON

Subjective Objects
Psychoanalyzing Jewelry[1]

BY ROCK HUSHKA

IN ADDITION TO their involvement with tradition, materials, and forms, jewelry artists have engaged in a virtually unspoken but generally assumed premise: that studio jewelry operates at an emotional level. As such, jewelry deserves serious consideration from a psychoanalytic perspective. Psychoanalysis offers theories, organizing principles, models, and terminology that help explain how jewelry serves as a fulcrum within human dynamics. Wearing jewelry provides the moment and the location for the activation and transmission of its meaning.

Jewelers have many tools, literally and figuratively, to design and fabricate an object that initiates psychoanalytic forces. Studio art jewelry also presents a fascinating and ongoing matrix of options for collectors (i.e., wearers), who seek to generate responses in others. And because wearers make distinct choices, either consciously or unconsciously, each time they place something on their body, jewelry becomes an object that mediates and bridges an artist's intent to the wearer, who then carries the artist's statement into the world.

The enlistment of psychoanalysis as a framework to understand studio art jewelry is logical and insightful. Indeed, the association of jewelry and psychoanalysis is not new, and jewelry played a crucial role at the very conception of psychoanalytic practice, serving as an object that symbolized complex interactions. "Fragment of an Analysis of a Case of Hysteria" by Sigmund Freud, known in popular culture as "The Case of Dora," was the first of Freud's five major case histories from which the practice of psychoanalysis emerged.[2] The case concerned 16-year-old Dora and her 11-week treatment in 1900 in Vienna. Freud described Dora's condition as "hysteria." The central facts of Dora's situation were a sexual relationship with a man Freud identified as Herr K., who pursued Dora for more than a year before her father presented her to Freud for treatment.

Among the complex dynamics that defined Dora's case, Freud recorded five significant observations about jewelry, and one of Herr K.'s gifts to Dora was an expensive jewel-case. During treatment Dora recalled, "Mother is very fond of jewellery and had had a lot given her by Father." Among the other recollections recorded by Freud was the following: "...she pointed out that evidently through the agency of Frau K., she had been given a present of some jewelry which was exactly like some that she had seen in Frau K.'s possession and had wished for aloud at the time." Dora also relayed her recurring dream: "A house was on fire. My father was standing beside my bed and woke me up. I dressed quickly. Mother wanted to stop and save her

Jewelers have many tools, literally and figuratively, to design and fabricate an object that initiates psychoanalytic forces.

MELANIE BILENKER
Button, 2007
18k gold, silver, ebony, resin, pigment, hair
1 ¾ x 1 ½ x ⅜"
COLLECTION OF GABRIELLA KISS

jewel-case; but Father said: 'I refuse to let myself and my two children be burnt for the sake of your jewel-case.' We hurried downstairs, and as soon as I was outside I woke up."[3]

"Fragment of an Analysis of a Case of Hysteria" is critical to the history of the field because Freud first defined the mechanism of *transference*, the unconscious process in which someone says or does something that reminds you of your past. This creates an "emotional time warp" that transfers your emotional past and your psychological needs into the present relationship experience. When Dora abruptly ended her treatment, Freud sought to understand why she disappeared. He posited the theory of transference. In essence, Dora experienced Freud like she had other men in her past, whom she trusted but used and abandoned her; thus Dora acted out her revenge on Freud.

Applied to studio art jewelry, transference explains how jewelers share or transmit their thinking, stories, and creative energy to anyone who views their work. Transference moves in one direction: from the artist to the patron, then from the patron to the viewer. Such transference is often discussed in terms of monetization: a collector "buys into" an artist's vision.

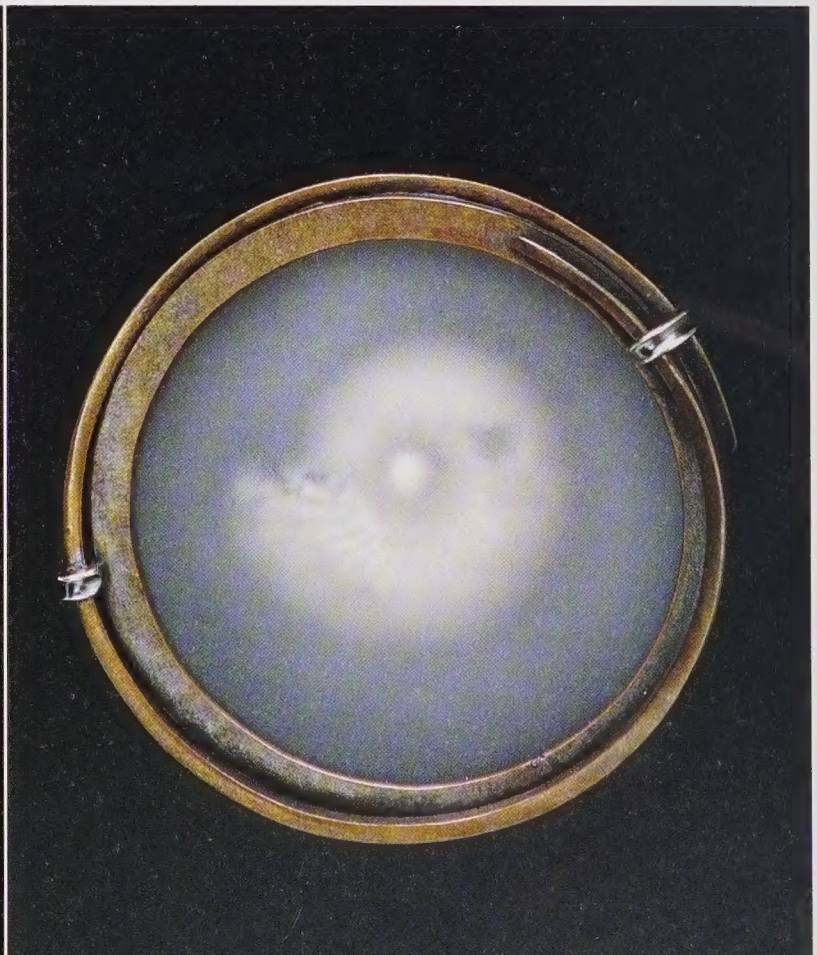
Wearing jewelry, however, unleashes acts of far greater complexity and involves numerous players. The wearer presents studio art jewelry in the public sphere, giving many viewers their first opportunity to engage with the work of art. In addition to their immediate response to the object and the intent of the artist, the viewer receives an unending stream of non-verbal communication from the wearer. Jewelry completes the necessary triangulation between the artist and viewer through the body and actions of the wearer. This interplay, known as *intersubjectivity* in psychoanalytic terms, must be understood as one of the key forces that underlies the communicative power of jewelry. The work of jewelry is a point through which the relationships flow, giving the artist a constant presence and role as arbiter.

Intersubjectivity is the idea that individual experience is determined by a process of reciprocal, mutual influence with another person. It is fluid, constant, multidimensional, and exquisitely context-sensitive, with multiple layers of experience, oscillating between foreground and background. Intersubjectivity is born out of the accumulation of past experiences and relationships.

The display of jewelry on one's body provides the point of intersection between wearer and artist *and* viewer and

KIFF SLEMMONS
Ramona, 1991, from the "Hands of the Heroes" series
silver, amber, beads
3 ¼ x 2 ⅞ x 7/16"
TACOMA ART MUSEUM, GIFT OF RAMONA SOLBERG

ANDY COOPERMAN
Rime, 2006
bronze, sterling silver, fossilized shell, pearl, plastic
diameter 3"



wearer, two sets of intersubjective relationships occurring simultaneously. The viewer addresses not only the artist's iconography and intent (all of the experience, feeling, angst, tension, desire that fueled the creation of the work of art); but, perhaps more intriguingly, the viewer also confronts the relationships and experiences of the wearer. This exchange is extraordinarily charged because the wearer presents information about the relationship in the most intimate manner: placing the object directly on her or his body. To reduce this to its simplest form, all of the artist's relationships are articulated into the work of jewelry, and all of the psychological energy of the wearer is focused by his or her choice of jewelry.

An example of this dynamic is found Kiff Slemmons's superb brooch *Ramona,* from the "Hands of the Heroes Series," created to honor her friend, mentor, colleague, and personal hero Ramona Solberg. The materials, colors, and composition all honor their deep personal and professional relationships. When I view this work as curator at Tacoma Art Museum, I recall other works by Solberg in the collection; the importance of the Ramona Solberg Endowment; the numerous loans from the collection to her exhibition, "Findings"; and the small exhibition organized to honor her passing. As an individual, I also remember Solberg as a leading mentor for generations of jewelers and think of the number of times I saw her at the University of Washington's Art Building when I was a student in the late 1980s. Additionally, I am able to infer that viewers of the brooch will see an object meant to evoke admiration for the technical and design skills of Slemmons and to hint at the close friendship the artists shared. Further, one can anticipate that the wearer's feelings about personal friendships will be stirred in the viewer. The brooch *Ramona* serves as a dynamic system, joining the experiences of Slemmons, the wearer, the viewer, and me.

Intersubjectivity may be used as a tool for provocation. In *Military Brooch 1940,* from her "The Gold Standard Part III" series, Lisa Gralnick takes an extraordinary gamble with the wearer and the viewer. Viewed on a wearer's chest, this brooch likely would be read as brutal spoils of war. Even in today's turbulent political and social circumstances, it would be complicated to wear such a badge that declares "work makes free" and is surmounted by a radiating circle of gold teeth and glittering with blood-red garnets.

A formal gallery setting, however, provides Gralnick a context that encourages a meaningful connection to her purpose. The brooch is labeled with the inscription, "Attributed to the Polish goldsmith Ilsa Glarncik." The artist seeks to represent herself in the role of an interned jeweler and make personal a deeply painful historical experience to insure that we will never forget. Anchored to the artist's inscription, the brooch is forever removed from the body and fulfills its new assignment as a museum-ready statement of identity filtered through a metaphor of jewelry.

Artists, including Slemmons and Gralnick, rely on such complex dynamics to communicate sophisticated messages and convey subtle intricacies about relationships with their collectors and viewers. This work is fortified and made more mysterious by the operations of transference and intersubjectivity. Yet, there are additional and equally powerful psychoanalytic forces at work.

ARBEIT
MACHT FREI
"Military" Brooch, 1940
Gold and Garnets, marked on back "Fine 8H"
Attributed to the Polish goldsmith Ilsa Glarncik,
who was later executed at Auschwitz
Believed to have belonged to Rudolf Hoess, and
was recovered from a farm in Poland in 1971,
24 years after the Nuremberg trials

LISA GRALNICK
Military Brooch, 1940, 2007 from
"The Gold Standard Part III" series
recycled gold, chain fragments, garnets
18 x 13 x 2"
PHOTO: JIM ESCALANTE

The tension and necessary co-existence between the negative (artistic transgressions) and positive (patronage and development) presents the opportunity to consider one the most provocative psychoanalytic mechanisms: the "depressive" and "paranoid-schizoid" positions.[4]

The work of jewelry is a point through which the relationships flow, giving the artist a constant presence and role as arbiter.

Originally formulated in the 1930s and '40s by Melanie Klein, early proponent of the burgeoning field of object relations theory and the archrival of Anna Freud,

these positions provide a model of how an infant develops awareness of other people and his or her relationship to them. Klein developed this model based on direct observation, and posited that infants construct a complex internal world, primarily through interactions with the mothering figure.

In Kleinian theory, the mother's breast is critical for normal development. During this phase of development, infants experience people as partial objects, meaning that whole bodies are reduced to parts, such as a breast.[5] Klein held that, in the first few months of life, within an infant's mind the mother appears as good and bad breast, split off from each other, because the young mind was incapable of protecting the loving feelings of the "good breast" from the destructive hatred resulting from "bad breast experiences."

In her original formulation, Klein posited that when an infant was comforted and satiated by the mother, the breast was experienced as a positive, life-giving object. When a mother was unable to provide comfort, the distressed infant experienced the breast as negative.

The breast-as-object presents us with a series of interconnected provocations when trying to describe the function and impact of jewelry—particularly brooches, which are pinned on a woman's chest. This proximity reinforces the gender-specific functions of jewelry and provides a potent series of associations that amplify the artist's intent and personal iconography. Breasts are clearly powerful symbols of maternal care, sexuality, and consequently an important component of female development and a woman's identity. A woman who wears jewelry on her breast can create a particularly interesting and complex psychological situation.

A woman who wears jewelry on her breast can create a particularly interesting and complex psychological situation.

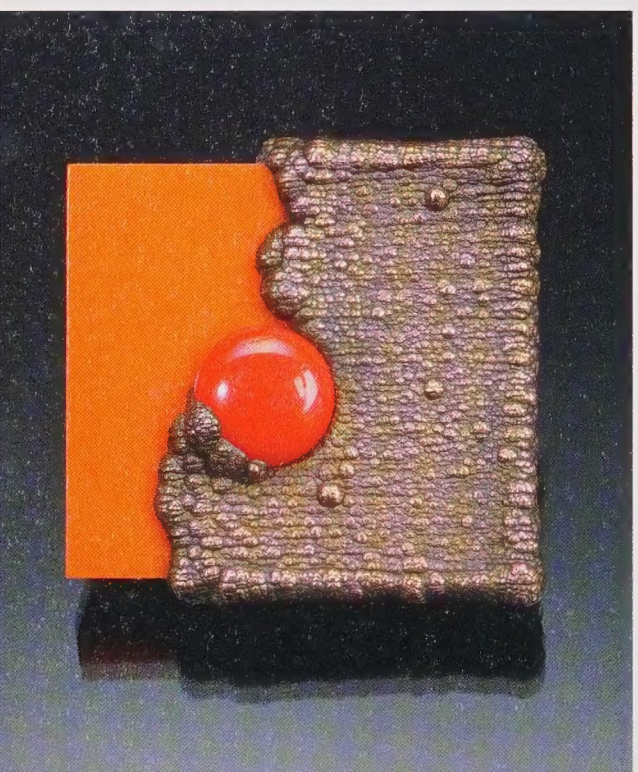
From the beginning of life, the breast is in a real sense the provider of maternal care and nourishment. Breastfed infants can distinguish the smell of their mother's milk by the first days of life and use this scent as a bridge for attachment and bonding. Positive and negative associations to the breast are developed based on the quality of mother-infant interaction.

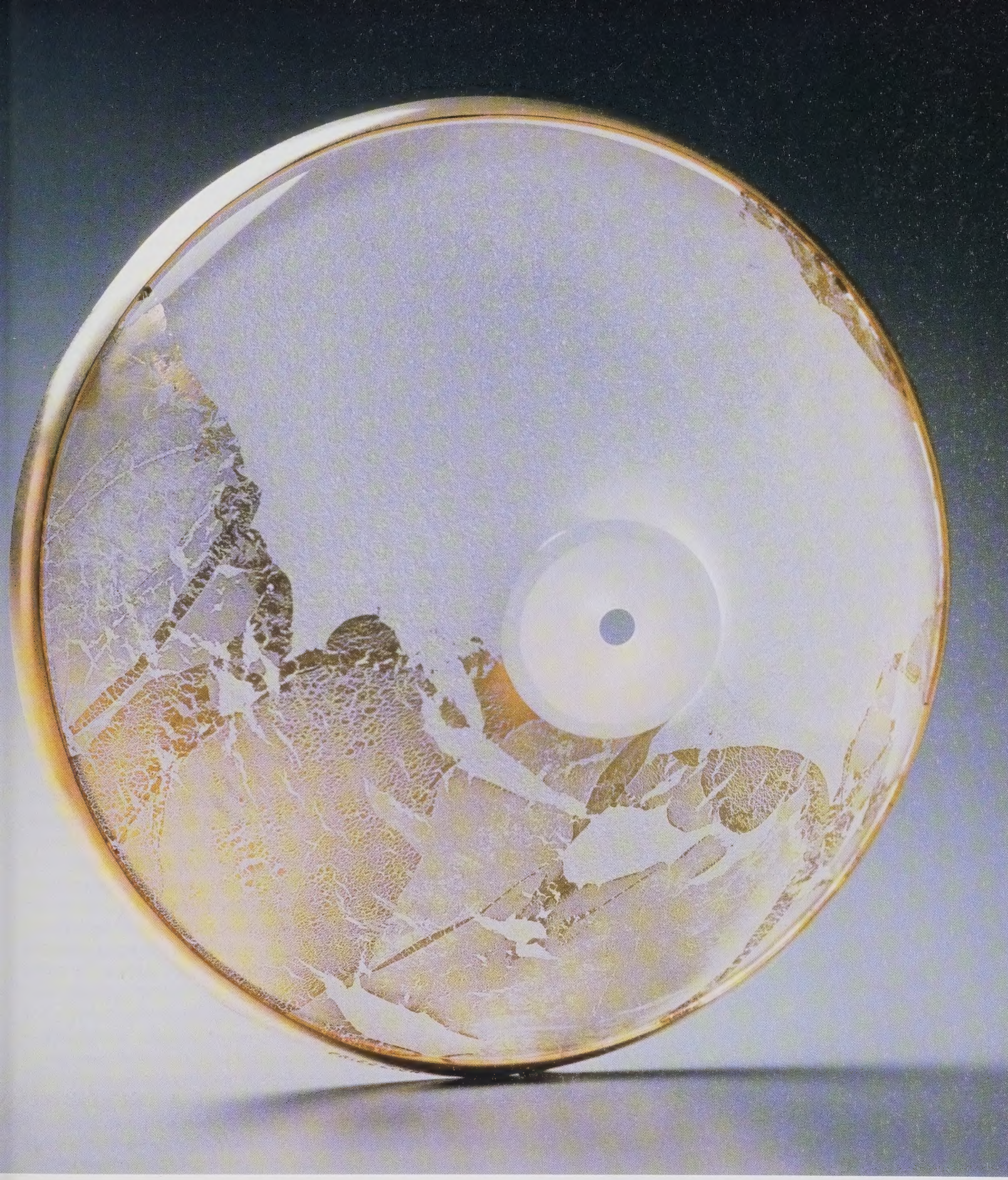
One must conceive of the emotional context between the wearer's breasts and the viewer. This dynamic includes our deepest wishes and fears, the desire for love in both nurture and erotic form, and conversely the reality of such love gone awry. Furthermore, this dynamic involves a dilemma created between the wearer and viewer. On the one hand, the wearer communicates a wish to be seen and considered in a uniquely individual manner. On the other hand, the viewer must contend with propriety: the desire to look, to be stirred by the visual images while navigating an appropriate level of decorum.

Interestingly, this relational dilemma between wearer and viewer shifts in kaleidoscopic fashion, depending on external context in which the wearer and viewer meet, as well as each individual's emotional state (i.e. intersubjectivity). The juxtaposition of jewelry and breasts has profound implications in understanding how jewelry functions. The interaction and physical proximity provides a platform to consider how the body itself infuses the objects with meanings of nurture and desire. A dynamic interplay ensues in which the wearer's sense of self, the object, and the viewer are combined, resulting in deeper consideration of the works through both the material aspects of jewelry and the manifestation of the internal worlds of the viewer and wearer. The collector's breasts become the platform for the tension and conflict between good and bad desires—theoretically, we are faced with the identical struggles of Klein's infants.

The universal nature of maternal presence, which could be stretched to encompass the constructive exploration of science and technology, may be found in Andy Cooperman's brooch titled *Rime*. The shell, slightly hidden behind the opaque cover, codifies nature's order and power through its mathematical precision of the Fibonacci sequence, a system echoed through the metal wrap enclosing his composition. In his brooch, Cooperman condenses and synthesizes knowledge of the relationships between the microscopic and the universal; between the individual and the societal body; and an awareness of the interconnectedness of all life. These interrelated ideas may

KEN CORY
Untitled (Nipple), 1967
electroformed copper, plastic
1 5/16 x 1 1/4 x 1/2"
TACOMA ART MUSEUM,
GIFT OF THE ESTATE OF KEN CORY





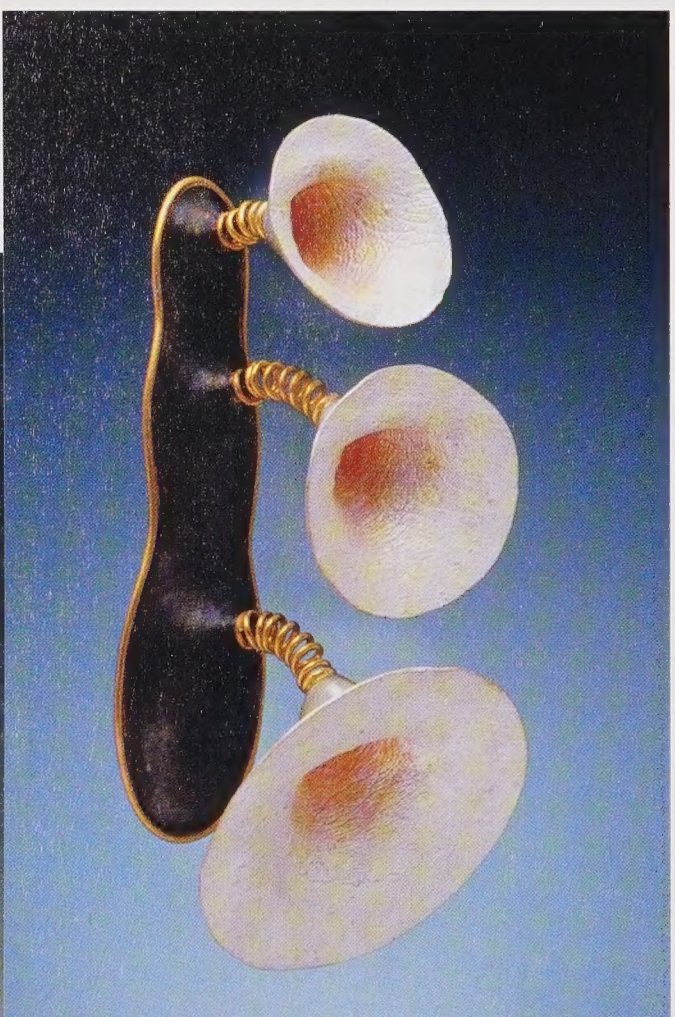
DONALD FRIEDLICH
Translucence Series Brooch, 2005
blown glass, 22k gold, 24k gold,
18k gold, 14k gold
2 7/8 x 2 7/8 x 1 1/4"
PHOTO: JAMES BEARDS

be groomed and nurtured through the soothing maternal presence of the "good breast;" thus, making *Rime*'s form as a brooch all the more powerful.

In the Kleinian model, infants advance as they learn to moderate or mediate feelings of separation, anxiety, desire. Healthy infants learn to "depress" these negative feelings and comprehend the entire maternal presence. Throughout our entire lives, we balance these negative and positive conflicts; we suppress and encourage desires. Some artists mine this territory with caution; while others willfully revel in the creative possibilities. Jewelers have this extraordinarily powerful tool to tip, to jiggle, to upset, or to reactivate an individual's equilibrium—or the steady state of the "depressive position." They should make us consciously rethink our core beliefs and expectations about ourselves and the world around us.

The core conflict posited by Klein's model of "bad breast" and "good breast" can be used as a tool to understand not only the development of an infant and personal relationships but also as a mechanism to better comprehend how we all grapple with the grand conflicts, issues, and existential crises of our lives. Further, the dichotomy "good breast/bad breast" may be positioned

HEATHER WHITE VAN STOLK
Belly Button Brooch: Three, 2006
gold, silver, nickel, pigment
3 ½ x 1 ½ x 1 ½"



Jewelers have this extraordinarily powerful tool to tip, to jiggle, to upset, or to reactivate an individual's equilibrium.

to mirror the aesthetic and conceptual tensions that inform the most compelling and intriguing artwork. Some of the most gripping contemporary art activates a series of tensions, such as "pleasure and pain," "permission and denial," or "traditional and avant-garde."

Artists Ken Cory and Don Friedlich have created brooches that recast the human nipple—presumably male and female, respectively—and challenge wearers to set the symbolic erogenous zone outside its usual hidden place. They have codified a moment of play and made virtually permanent a tiny but charged portion of the fragile human body. These representational nipples violate decorum and force wearers and viewers to confront their own ideas about breasts, while daring a more relaxed attitude about their presentation and exposure.

Another example of this dichotomy is in the work of The Idiots, who activate a swirl of contradictions, thus collapsing previous aesthetic experiences and defying expectations. Taxidermy, now a favored medium in contemporary art, when used in jewelry demands an enormous commitment from the wearer, as in the Idiots' untitled *Brooch* with bird wing.[6] The symbolism of both materials and historical forms—intended and accrued—is held to a bosom, reinforced by proximity to the source of trust, nurture, safety, and identity. In the zone of nourishment, remains of death are placed, awaiting the viewer to complete the transformation of death into beauty; ultimate dominance (death of the animal and arresting decay) into aesthetic delight. The viewer will navigate this adjacency with the health and skill that their own psyche will allow.

Unlike the death instinct evoked from taxidermied animals, the human body is, for both moral and legal reasons, treated far more carefully. Melanie Bilenker and Heather White van Stolk amplify the psychological impact of their work through the deliberate juxtaposition of the body and the breast. Although they share a common strategy, the responses are radically different. Bilenker's intimate scenes rendered in the artist's own hair activate a generalized maternal impulse. Her figures fulfill their narrative roles within the sphere of maternal protectiveness. White van Stolk employs cast navels to compound the symbolism of female body components. Her brooches reconnect the navel to the breast (the original font of nourishment), thereby reestablishing the life-giving biological functions. A work such as *Belly Button Brooch: Three* perhaps threatens to destroy the direct mother/child connection by privileging the multiple demands on a single female. Each of the three different cast navels metaphorically draws milk from the wearer's breast.

Through these select examples of brooches and

THE IDIOTS (AFKE GOLSTEIJN AND FLORIS BAKKER)
Brooch I, 2008
beads, felt, bird wing
6 x 2 ¾ x ¾"

concepts, the action of placing jewelry on the body and the fundamental concepts of object relations theory, objects—in terms of the physical work of jewelry—can be read as multi-faceted signifiers, organizing points around which relationships are formed and interactions with the world are possible. These concepts help refine how jewelry nurtures an independent vision and identity for both the artist and the wearer. Adapting these core tenets of psychoanalysis offers a powerful tool to unlock the meaning and intent of studio art jewelry and underscores the vital importance of the relationship between jewelry and bodies.

This article was developed from a talk the author gave at SOFA New York, 2010, jointly sponsored by SNAG and Art Jewelry Forum.

Rock Hushka is Director of Curatorial Administration and Curator of Northwest and Contemporary Art at Tacoma Art Museum.

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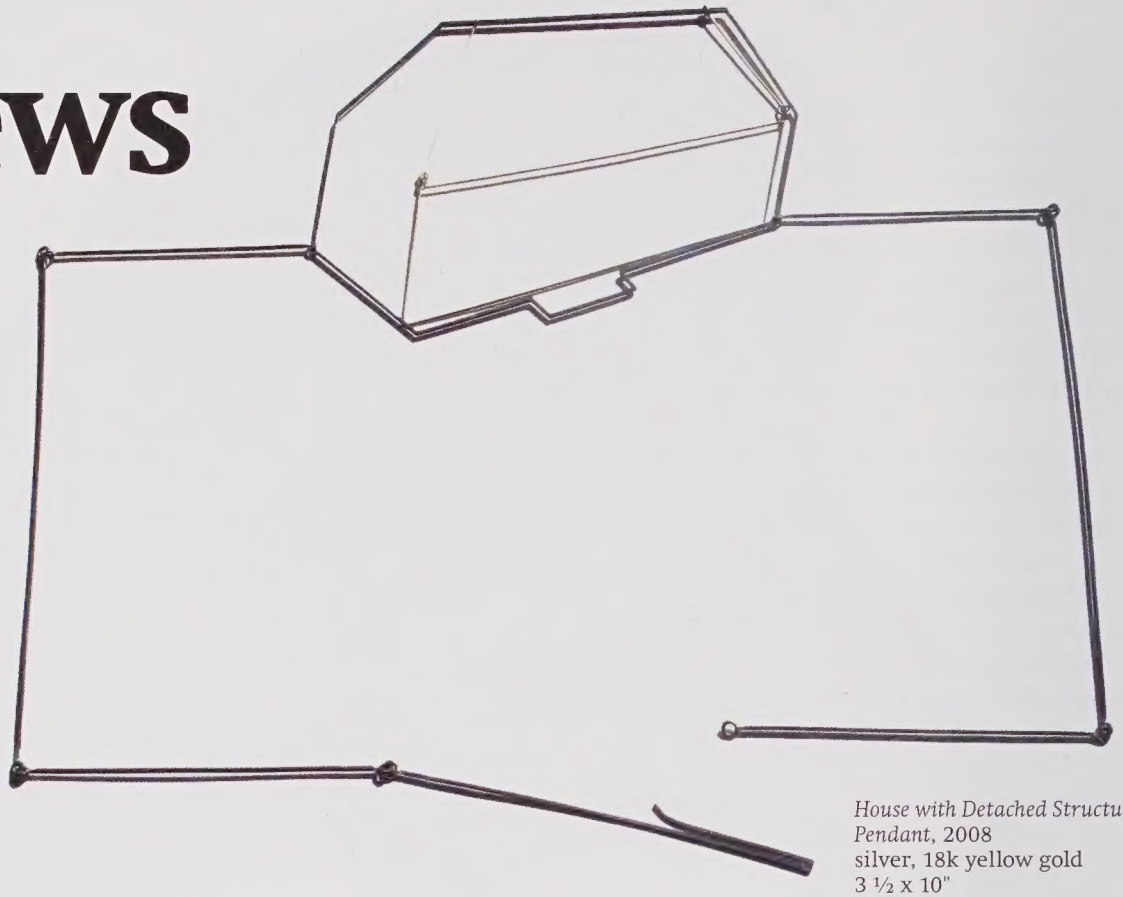
1. This essay was developed from a lecture presented at the "Facets of Meaning" symposium at Tacoma Art Museum, to mark the opening of the exhibitions, "Ornament as Art: Jewelry from the Helen Drutt Collection" and "Loud Bones: The Jewelry of Nancy Worden", June 28, 2009.
2. Since its publication in 1905, Freud's treatment of Dora has received significant scrutiny and reconsideration by generations of psychologists and psychoanalysts. A consensus has emerged that Freud was unable to set aside his male prejudices and that he displayed a distinct lack of empathy for an adolescent girl, victimized by adults and caretakers.
3. See Peter Gay, ed., *The Freud Reader* (New York and London: W. W. Norton & Company, 1985; reissued 1995), pp. 172–239.
4. The relationship between the Freudian model and the "object relations" model of Klein is turbulent and often separated by most psychologists and psychoanalysts. In strict chronological development, Freud articulated "transference," then Klein (a student of Freud's daughter Anna) split from the orthodoxy and developed the "objects relations" model, and adherents of Freud later posited intersubjectivity. Despite the contentious histories of the two analytic schools, the terms may be seen to reinforce one another. In recent decades, a synthetic practice has emerged by clinicians seeking to employ tools from both behavioral models. See Jay R. Greenberg and Stephen A. Mitchell, *Object Relations in Psychoanalytic Theory* (Cambridge, Mass. and London: Harvard University Press, 1983).
5. Object relations theory informed the recent exhibition "Part Object Part Sculpture" at the Wexner Center for the Arts. See Helen Molesworth, *Part Object Part Sculpture* (Columbus, Ohio: Wexner Center for the Arts, The Ohio State University, 2006.) "Serious Fun: Art Toys for Adult Toddlers," a fascinating application of objects relation theory in response to studio art jewelry, was written by Donald Kuspit, and published in *Metalsmith* (Fall 2001).
6. The exhibition "Dead or Alive" at New York's Museum of Arts and Design features contemporary art created from taxidermy.

Reviews



House with Detached Structure Pendant, 2008
silver, 18k yellow gold
3 ½ x 10"
PHOTO: RON GILAD

Drawings From Ireland: Noam Elyashiv

Gallery Loupe, Montclair, New Jersey
April 6–May 6, 2010

by Martina Windels

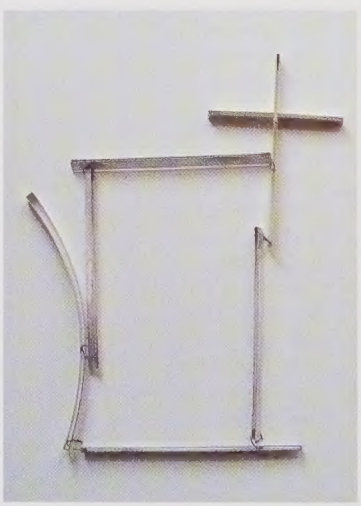
Several trips to Ireland over the past eight years have inspired Noam Elyashiv's most recent body of work. Elyashiv, who is known for her sophisticated minimalist jewelry, has a penchant for paring down forms in an attempt to get to the essence of an idea, whether expressed as abstract shape or by creating a wearable piece of jewelry.

Enamored with her surroundings in County Mayo, Elyashiv took in the rural architecture, the light, the vivid colors and the simplicity of farm life. She translated her impression into seemingly simple line drawings directly inspired by everyday objects found in her surroundings: farmhouses, cows, barns, and churches. Elyashiv seems to think in silhouettes, using drawing as a process of understanding an object in space, while simultaneously dissecting it in order to break down its original form.

Upon her return from Ireland, the crisp pencil drawings, some of which are on display, served as the starting point for the jewelry: the clean lines and outlines of (mostly) abstracted shapes developed in these sketches were executed in sterling silver and constructed as movable elements, often directly translated into the links of necklaces.

Most of the resulting necklaces are delicate and lightweight, made from wire or narrow strips of sheet. Lacking volume and lending themselves to be displayed as two-dimensional metal drawings, disguises the fact that they are wearable pieces of jewelry.

Church Necklace, 2008
silver, 14k white gold
5 x 10 x ¼"



With the directness of a child's drawing, the outline of a house becomes a five-sided necklace; a barn re-emerges through the use of elongated open links constructed from square wire. Another house shape comes with a solid silver box suggesting a chimney, which turns into a pendant, hanging from a delicate upside-down wire drawing when worn; the church looks like the house, except in place of the chimney sits a cross. Rendered in perspective, the outline of another house is hanging from a light blue cord, hinting at sky. And a configuration of a dozen crosses suspended from a U-shaped strip turns into a cathedral when the strip is inverted. The outlines of a cow and a barn are cut out of black and clear Plexiglas sheet detailed with a green strip (grass) and blue string (sky).

Elyashiv renders fragile and elegant lines with a keen sense of proportion and thoughtful consideration, resulting in necklaces restrained and refined in their execution. Exacting and meditated, the work is minimal, with subtle shifts in proportions and dimensions affecting its look and wear. For example, slightly curving one of the elongated links that imitates the side of the house makes it more comfortable to wear, while at the same time suggests how to place it on the body.

In most cases, gravity adjusts these pieces when put on the body and the laid-out "drawings" disappear. Instead, they become random metal lines, with some pieces feeling awkward and too angular to conform to the human body. Others become accidental configurations, at times struggling to relate to the body, which is in contrast to such considered, masterfully executed, and visually controlled work.

The process of abstraction becomes multilayered: for Elyashiv to translate an object into a necklace, she dissects that form in order to reduce it. This process gets repeated when the onlooker breaks down the metal arrangement carefully arranged in the

gallery setting, and tries the piece on.

The only shape that unintentionally survives this layered dynamic is the cross. Appropriated from the top of Irish church steeples, it does not collapse when worn but instead stubbornly remains as the single recognizable symbol. In fact, the meaning is magnified by its abstracted, minimalist surrounding and emphasized by the title of the show.

Martina Windels is a freelance writer, designer and former gallery owner in Providence, Rhode Island.

Albert Paley: Dialogue with Steel

Grounds for Sculpture Museum, Hamilton, New Jersey
October 11, 2009–April 18, 2010

by Susan Myers

Albert Paley's artwork has always been focused on the manipulation and transformation of metal. The exhibition "Albert Paley: Dialogue with Steel" at Grounds For Sculpture highlighted the many manifestations of this career-consuming passion, with more than 40 works on view, including proposal sketches, models, sculpture, and functional pieces. The exhibition focused on Paley's art from 1980 through the present, and all the work was displayed in the indoor exhibition space, with one sculpture, *Stance*, situated outside near the exhibition hall entrance. Given that this venue is known for its collection of outdoor public sculpture, and given Paley's position as one of a handful of contemporary artists who produce monumental art for outdoor sites, this choice was disappointing.

Several of the artist's commissions for public spaces were represented through scaled models. In his detailed models and studies for the Cleveland Botanical Garden and the *Animals Always* gateway at the St. Louis Zoo, the artist relied on the use of sophisticated technology to translate metal into representations of the natural environment. Such works reveal the transformation of the material in a literal, illustrative, and flat manner. While beautifully composed and executed, these models and studies are sterile, rigid, and too removed from the hand of an artist who is known for his applied approach to working with material. I will concede, however, that scale may play a role in how both works can ultimately be read, as the actual commissions are quite grand.

Another scaled-down artwork in the exhibition was *Threshold Model*, a 55 ½-inch-tall rendition of an 80-foot-tall commission completed in 2006 for the Klein Steel headquarters in Rochester, NY. The abstract visual of *Threshold Model* reads like an explosion: a chaotic arrangement of I-beams, tubes, and planes of scrap pierced sheet metal panels, all painted bright yellow. While stylistically different from his other models, this work is also devoid of the hands-on elements characteristic of Paley's more successful works. And the coating of monochromatic color paired with structural steel components heavily recalls the work of American artist Mark di Suvero, a pioneer in the use of I-beams and structural steel in contemporary sculpture.

To fully appreciate Paley's more nuanced artistic achievements, however, one must consider his art in the continuum of other abstract metal sculptors like di Suvero, David Smith, and Anthony Caro. These artists were all masters at constructing compositions of disparate scrap metal and industrial steel forms into dynamic abstract sculptures. Works like *Threshold Model*, *Evanesce*, and *Interlace* (the latter two sculptures read as fragmented structures compiled from random sheet metal picked off the studio floor) do not distinguish Paley within the field. Instead, his contribution resides in his working knowledge of the plastic manipulation and refinement of metal as a sculptural material.

These qualities are clearly visible in several of the artist's newer Cor-Ten steel sculptures, as well as in his *Design Study for the Washington National Cathedral Gate*. *Portal*, *Proscenium*, and *Moment* were all created in 2009, and as a group stand out for their carefully crafted composition of forms. More specifically, these artworks seamlessly integrate rational geometric shapes with fluid, organic, ribbon-like decorative elements. The scale of these works was impressive, and although viewed in an indoor exhibit space, they actually felt monumental.

Paley's *Design Study for the Washington National Cathedral Gate* also illustrated why he is considered a master artist and metalsmith. This work displays the twisting, bending, and coiling elements that have become Paley's trademark. The scale of the gate was irrelevant; the artwork captured the fluid sensual manipulation of the material in every layered detail and is clearly a celebration of the transformative nature of metal. While Paley may have shed his "goldsmith" moniker long ago, it is evident that he never abandoned the discipline of craftsmanship, and he still remembers what the jewelry studio and his hands taught him, even as he maneuvers through the field of contemporary sculpture.

Susan Myers is a visual artist and metalsmith who works as a project manager for a public art organization in Philadelphia.

Furthermore:
www.albertpaley.com
www.groundsforsculpture.org

Proscenium, 2009
Cor-Ten steel
166 x 104 x 51"

Stance, 2009
Cor-Ten steel
213 x 109 ½ x 90"

The Arts and Crafts Movement in the Pacific Northwest

Museum of History & Industry, Seattle
May 30, 2009–January 18, 2010

by Matthew Kangas

Douglas Donaldson and Julia Hoffman
Compote, 1927
sterling silver, red carnelians

Based on curator Lawrence Kreisman and co-author Glenn Mason's pathbreaking 2007 publication *The Arts and Crafts Movement in the Pacific Northwest*, the large touring exhibition of the same name makes a huge contribution to the art history of the region. Settled so much later than the rest of the nation, the Pacific Northwest is nonetheless revealed to be quite connected to the international arts and crafts movements in Great Britain and the eastern U.S.

The turn-of-the-century mansions in cities like Portland and Seattle were designed by men who had studied in Chicago with Louis Sullivan, for example, and elsewhere. Vancouver and Victoria, in British Columbia, claimed residential architects who had worked with or been influenced by William Morris and C. F. A. Voysey.

While Kreisman and Mason's book includes ample photographs of the homes and architectural plans, the Museum of History & Industry (MOHAI) exhibit concentrated on objects of wood, ceramics, cloth, glass, and metals, along with paintings, photographs, and prints. As a result, an enormous chapter on early Pacific Northwest craft and metals, especially, is exposed.

The full integration of exterior and interior designs was stressed by the Arts and Crafts Movement, and this was reflected in the numerous examples of domestic furniture on view. (For our purposes, we shall focus on metals including jewelry.) Quite apart from architect-designed lamps, lanterns and sconces made to the designs of architects such as Kirtland Cutter and Charles Bebb, cottage industries in products like lamps flourished first as a result of the 1905 Lewis and Clark Centennial Exposition in Portland and then from the 1909 Alaska-Yukon-Pacific (AYP) Exposition in Seattle.

Besides Portland's B.B. Rich Curio Store and Seattle's Ye Olde Curiosity Shop, both of which stressed Native American tourist-production goods, Berry's Arts and Crafts Shop opened in Seattle in 1919 after the success of an earlier venue in Juneau, Alaska, in 1913. Born in England and educated at Rhode Island School of Design, Albert Berry designed gold, platinum, and silverware for Gorham and Tiffany before the call of the wild led him to Alaska. Berry became, according to one admirer, "the signature copper craftsman of the Northwest." Shifting to metal, Berry produced thousands of decorative objects—ashtrays, bookends, candy dishes, trays, inkwells, and smoking sets—for the Arts and Crafts home, many of which were on display. Berry's insertion of fossil ivory, mastodon and walrus tusks, antlers, and malachite rendered such creations more attractive than previous examples of tourist souvenirs. His gold-plating of copper dishes and extensive use of hammering and repoussé techniques also place him in a unique category among designer craftsmen.

Berry used Alaska Indian motifs on thunderbird cigarette boxes, traditional formline designs inset with cabochons of semiprecious stones. An amalgam of Hubbard's Roycrofter look and the eccentric curves of Mississippi potter George Ohr, he is another eccentric genius awaiting further discovery and scholarship.

More conventional but highly admirable, Oregon silversmiths Julia Hoffman, Caroline Hoffman, and Florence Knowlton also deserve greater recognition. Florence Knowlton Gift Shop became an outlet for her rings and bracelets after it opened in 1910 and also sold wares by other artists until it closed in 1945. Though her works have not been fully attributed, Julia Hoffman trained in silver in Boston under George Gebelein, and she brought the Arts and Crafts aesthetic back to Portland. By the 1920s, in addition to the many works she made—compotes, bowls, dishes—she collaborated with (or designed for fabrication by) Douglas Donaldson, who co-signed many of her later works. Her 1927 compote, signed by Donaldson, places red carnelians within and continues the tripartite gingko-leaf motif on its rim. Hoffman's daughter-in-law, Caroline Couch Hoffman, is represented by an exquisite three-inch-high pedestal-based silver bowl made around 1910.

Mayer Brothers (later Joseph Mayer Co.) of Seattle became the local equivalent of Shreve and Co., the go-to silversmiths for wedding silver, coffee and tea services and jewelry. A large coffee service from

Mayer Brothers Company, Seattle
Coffee Service, ca. 1915
sterling silver

1915 anticipates the transition from Arts and Crafts style to Colonial Revival, the ultimately ubiquitous favorite of American brides in the 1930s. The coffee service symbolizes how styles supplanted styles in the Northwest over time.

Long considered the first locally inspired art style of the region, the Northwest School of painter Mark Tobey and his colleagues also began to emerge in the 1930s. Thanks to this exhibition, it is now indisputable that earlier artists like Berry and the Hoffmans turned imported influences into a regional variant long before the Northwest School attained popularity.

Matthew Kangas is a Seattle-based art critic and curator.

Furthermore:
www.seattlehistory.org

Chasm, 2000
silver, acrylic, celluloid, brass, paper, twigs, magnolia pod, glass vial, string, postcard fragments, found objects

Au Revoir, 2010
wood, acrylic, acetate, cloth, paper, brass, copper, silver, postcard fragments, found objects
3 x 3 x 1 ¼"

Fragments of Our Imagination: Narrative Jewelry by the Collaborative Partnership of Kranitzky & Overstreet

The Visual Arts Center of Richmond
January 15–March 21, 2010

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by Kate Dobbs Ariail

Of the many elaborate pieces in this survey of works by artists Robin Kranitzky and Kim Overstreet, the most emblematic is their fabulous *Pelléas et Mélisande* (1997). Its imagery is taken from the 1902 opera by Claude Debussy, which was adapted from an earlier Symbolist play by Maurice Maeterlinck, which itself focused on the great cycle of creation and destruction as represented in Pythagorean metaphysics. The original production design of Debussy's opera was done in the Pre-Raphaelite style, and Kranitzky & Overstreet draw on both that model and the subsequent Arts and Crafts tropes for their reliquary or altarpiece-like arched structure with its enclosing wings of worked copper. This layering to create dramatic or operatic scenes and rich objects may begin with an idea or philosophy, but it extends throughout the making: each artwork comprises many materials, all of which have history of their own. Kranitzky & Overstreet cite among their other artistic influences the fifteenth-century painter Hieronymus Bosch and the twentieth-century modernist Joseph Cornell, and consequently the work is both crowded with bizarre imagery and made spacious by its delicate arrangement.

Near the entrance to the gallery, an inset wall case displayed shelf after shelf of the collaborating artists' "raw" materials. Reflecting the Richmond-based pair's earlier work as display designers at a large department store, where they discovered their shared passion for jewelry-making from found objects, the case is set up like a shop window—or a flea market stall. That the items are found—used, old, or fragmented—is critical to their glamour, and to the sense of time's encrustation that they bring to the duo's fantastical sculptures, many of which are wearable. The materials emanate both nostalgia and history, and build the fourth dimension of time into the work, whether it is an exploration of recent memory, of other art, or of past myth. In a kind of reverse archeology, the work does not excavate the past, but builds dreams from its traces.

We peer at these dreams through a wide variety of openings (and, thankfully, through large magnifiers provided by the gallery) or frames. Many are like sets beyond a proscenium, but other arrangements abound. Anything that can enclose other things is fair game: not just reliquaries, bowls, and cunning containers, but pocketbooks, jukeboxes, Easter eggs, the inside of the human head, the center of a flower, a circus tent. All these forms (from tiny to table-sized) and their showcased images are constructed with meticulous craft from innumerable bits of every kind of stuff. Metals of all kinds are joined by wood, acrylic, cloth, postcards, etc., into seamless dimensional collages. Each fragment alone is just a bit of detritus left from an object-world destroyed by time and Anteros. Assembled in fresh form by skill and love, they defy time's denigrations and assert a new cycle of creation, even while acknowledging that the cycle will spin on.

Au Revoir (2010) shows this clearly. In this small scene, a ship tosses on rough blue waves beneath hands holding back a curtain—the hands wring the cloth as if it has been used to mop up the stage. Below the waves nestles a compass; below that, a row of sharps (straight pins, points up) bounds the scene like a dangerous reef awaiting its destructive moment. In another lovely piece, *Aimless* (2000), no danger is evident—all will merely drift away until it lands on another artist's worktable, in another time; drift like the cottonwood fluff cushioning the woman in an

iridescent dress who floats under stars on a leaf-boat in a lake surrounded by glittering city spires.

Kate Dobbs Ariail writes about the visual and performing arts from her homes in Durham, NC, and Washington, DC.

Furthermore:
www.kranitzky-overstreet.com

Designers on Jewelry: Twelve Years of Jewelry Production by Chi ha Paura ... ?

San Francisco Museum of Craft+Design
January 15–May 16, 2010

by Jennifer Cross Gans

Chi ha paura...? or Who's afraid...? is a provocative experiment in contemporary jewelry. The brainchild of the Dutch jeweler and designer Gijs Bakker, it was launched in 1997 and initially financed by his prize money from the Prins Bernhard Fonds Award for Applied Arts and Architecture. Bakker started to recruit designers in different fields, such as furniture, interior design, and architecture, plus a handful of jewelers, and commissioned them to make jewelry lines, which were then launched at leading European shows such as the Salone del Mobile.

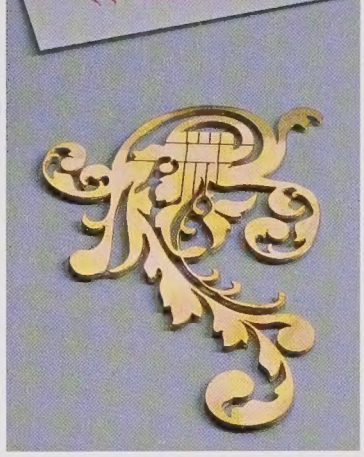
His mandate went beyond the reactions of the European market. He challenged artists to produce what he called "intelligent design," meaning conceptually new and different, fit for limited production runs, reasonably priced, and accessible to a wide audience. He also insisted on work that told a story or had political or cultural significance, leavened with a dash of humor.

The San Francisco exhibition was the first time the entire collection of more than 40 designs from the past 12 years has been exhibited in one place. And it was a good chance to compare this work from designers to that of traditional studio or production jewelers from the same time frame.

The artists represented here were evenly split between "jewelers" and "designers," with several crossovers, including Bakker himself. All the work was overseen, and much of it produced, by jewelry consultant Jan Matthesius. While the "designers" were perhaps a little more daring, and a few carried echoes of their industrial work, there wasn't a substantial difference in the overall approaches. There were few gemstones and not a lot of color. The general look was one of restrained wit, partly thanks to the processes involved, but also due to the European, particularly Dutch, style. However, as per the Chi ha Paura mandate, all the pieces were extremely wearable, many were high-tech, and some were even ingeniously designed to be taken apart or even shared with loved ones.

The exhibition layout, culled from booth designs at previous European shows, was certainly unique, and a far cry from the usual gallery mainstays of wall- or floor-mounted glass cases. The first display was the core collection of early work by Bakker and his (mostly jeweler) friends and his late wife Emmy van Leersum, mounted on silicon rubber hands. It was clean, streamlined, conceptual and eminently wearable, probably iconic at the time it was produced.

FRANK TJEPKEMA
Heartbreak (necklace), 2007
titanium, porcelain, rubber



JORIS LAARMAN
Credit (brooch), 2005
gold plated copper
3 3/8 x 2 1/4 x 3/4"

A second display dating from 2007 showed a life-size photomontage of 13 designers, with examples of their work attached. These included such well-known Europeans as Ted Noten, Ruudt Peters, Katja Prins, and Bakker himself. Their challenge was how to portray rituals important in today's society, beyond the traditional birth, marriages and deaths. Ted Noten's two gold *Wedding Pills*, to be swallowed by the bride and groom, micro-inscribed with their names and the date of their wedding, exemplified typical Dutch humor. Other work was a reflection of the fragility of so much human life and love, like Frank Tjepkema's *Heartbreak* necklace, a porcelain heart on a chain attached to a titanium hammer, and Susan Pietzsch's *Kawari Dama*, a necklace made from sugar pearls containing love beads, "intended for the slow private ritual of time and enjoyment."

A third part of the collection, dating from 2005, asked of luxury: "Does this require gold, furs and sparkling carats, or could it have another meaning?" Satirizing rich people's traditional aesthetic values is open season among artists of all kinds. A number of riffs on consumerism ranged from Marco Makura's silicone earplug necklace for office workers who want peace and quiet in their bullpen, to Joris Laarman's decorative brooch *Credit*, in gold-plated copper, laser cut from a credit card. All these pieces were charmingly placed in floor-mounted cases showing digitally enlarged photographs of Fabergé boxes from the Hermitage.

The fourth section of the exhibition was displayed on white dress shirts, another old-world Dutch custom, but which only managed to look like leftover laundry. Called "A Sense of Wonder," it suggested that any jewelry idea can fly, including the notion that even people's most prized possessions deserve adornment. Why not jewelry for the computer? Marti Guixe showed a computer keyboard with the dollar key replaced by one in gold-plated silver, and Max Wolf's computer had a "plug-in" jewel of a fur tail attached to a gold and silver clip.

All the Chi ha Paura products must *work*, must be used (and sometimes abused) by many different people, add originality, and be able to withstand the rigors of the industrial process. Can the artists do all this and still retain their individuality, enough of a handmade look, and still make a profit? Can discerning buyers view "designer" as well as "jeweler" adornments with equal pleasure and not be put off by occasional designs that lurch from avant-garde into flat-out silliness? Judging by the group's success in Europe, and continuing website sales, the answer is *yes*.

Jennifer Cross Gans is a writer and studio jeweler in San Francisco.

Furthermore:
www.chihapaura.com
www.sfmcd.org

Lois Etherington Betteridge

LOIS ETHERINGTON BETTERIDGE
"A rose is a rose is a rose..." (Gertrude Stein), 2005
silver
height 6"
PHOTO: KEITH BETTERIDGE

AT THE March 2010 Society of North American Goldsmiths conference in Houston, Texas, Lois Etherington Betteridge was presented with SNAG's Lifetime Achievement Award, and the conference was dedicated to her and her outstanding contribution to the field of metalsmithing. Included as part of this honor is a Lifetime Membership in SNAG and the presentation of a beautiful vessel in Argentium silver and black marble designed and constructed by metalsmith Cynthia Eid.

Betteridge is an icon in Canada and a champion to many established silversmiths around the world. She is one of only a few artists to be made a member of the Order of Canada. Judith Nasby, Director of the Macdonald Stewart Art Centre in Guelph, Ontario, has stated that Betteridge "is without doubt Canada's most highly honored and most influential silversmith."

Born in 1928 in Drummondville, Quebec, Betteridge first attended the Ontario College of Art before enrolling at the University of Kansas, where she studied under Carlyle Smith and received a BFA. From there she went on to Cranbrook Academy of Art, earning an MFA in metalsmithing under the direction of Richard Thomas in 1956. Betteridge then spent several years working in her own studio and teaching metalsmithing, weaving, and design at the Macdonald Stewart Institute before moving with her husband Keith, to England in 1961.

In 1967 the couple returned to Canada. Lois began teaching a series of workshops and serving as a visiting artist at the Nova Scotia College of Art and Design, The Ontario College of Art and Design, and the New Brunswick School of Art. From 1984 until 2002 she taught summer courses at Fleming College, Haliburton School of the Arts in Ontario. As a teacher, she has influenced several generations of artists—including Beth Alber, Jackie Anderson, Anne Barros, Beth M. Biggs, Brigitte Clavette, Susan Watson Ellis, Todd Jeffrey Ellis, Lois Frankel, Kye-Yeon Son and Ken Vickerson—many of whom have, in turn, taught metalsmithing to students throughout Canada.

To date, Betteridge has had 26 solo exhibitions around the world. Her metalwork can be found in public and private collections both in Canada and internationally, including the Royal Scottish Museum, Edinburgh; the Canadian Crafts Council, Ottawa; and the National Museum of Civilization, Ottawa.

Canadian metalsmith Lois Etherington Betteridge in her studio in Guelph, Ontario.
PHOTO: KEITH BETTERIDGE

Lois Etherington Betteridge's extensive and impressive record makes her a natural choice for SNAG's Lifetime Achievement Award. To quote Betteridge from her 2002 exhibition catalogue, *Teacher, Silversmith, Mentor: 20 Years in the Highlands with Lois Etherington Betteridge*: "Some of us are doers and makers and cannot help it—it is part of our being human."

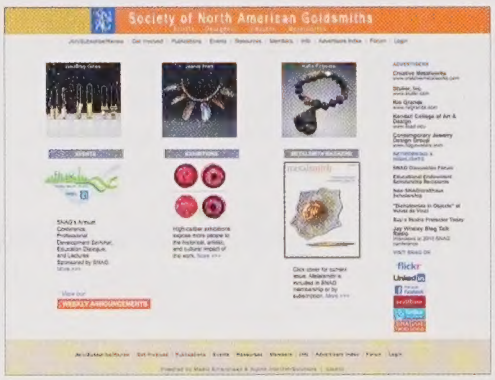
HARLAN W. BUTT
PRESIDENT, SOCIETY OF NORTH AMERICAN GOLDSMITHS

Society of North American Goldsmiths

ARTISTS. DESIGNERS. JEWELERS. METALSMITHS.

The Society of North American Goldsmiths supports and advances the professional practice of artists, designers, jewelers, and metalsmiths. Through education, innovation, and leadership, SNAG provides access to a vibrant and passionate community.

BY DANA SINGER



The homepage of SNAG'S newly designed web site.

Works by SNAG's Educational Endowment Scholarship recipients, from l to r: David Choi, Jee Young Han, and Rebekah Frank

SNAG Launches New Web Site

SNAG has a newly redesigned web site, www.snagmetalsmith.org, which now showcases work by its members. SNAG will continue to roll out new components and more improvements throughout the year. Kudos to SNAG members John and Corliss Rose and their company Media Enterprises for the redesign and programming; to former board member James Thurman; and to SNAG's Online Presence Committee (Anthony Tammaro, Chair, Arthur Hash, Brigitte Martin, and Evangelina Sundgrenz).

SNAG and crafthaus Announce New Scholarship

SNAG and crafthaus, the popular online platform, recently announced a new SNAG scholarship for crafthaus members. The scholarship will be juried annually by Brigitte Martin, crafthaus's founder and coordinator, and owner of Pittsburgh's Luke and Eloy Gallery. For one year recipients will receive a free registration to the SNAG conference, a membership in SNAG, a membership in crafthaus, as well as prominent blog space on crafthaus. The scholarship application is open to all crafthaus members 30 years old and younger. The recipient must have finished their education and be active in the field of jewelry or metalsmithing.

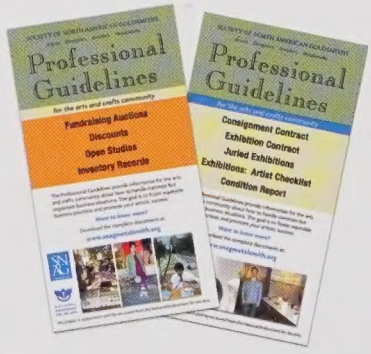
crafthaus
PARTICIPATORY SPORT FOR CRAFT ARTISTS

Logo for crafthaus site

SNAG Educational Endowment Scholarship Recipients

SNAG's Educational Endowment Scholarships are its highest awards offered to college students, with awardees receiving $1,000 and a one-year SNAG membership. This year scholarships were awarded to David Choi, a graduate student at the State University of New York, New Paltz; Jee Young Han, a graduate student at the University of Wisconsin, Madison; and Rebekah Frank, an undergraduate student at Texas State University, San Marcos, who will be enrolled in Cranbrook Academy of Art's graduate program in the fall. This year's jury—Kristin Beeler, Tom Madden and John Rais—made their selections based on the quality of the work, including technical mastery, sophistication of problem-solving, and exploration of content and material. Honorable Mentions were awarded to Loring Taoka, a graduate student at the University of North Texas, and Amy Weiks, who graduated from Western Michigan University, and will enter the graduate program at Cranbrook Academy of Art this fall.

NATIONAL ENDOWMENT FOR THE ARTS



SNAG's newly published Professional Guidelines brochure.

SNAG Awarded National Endowment for the Arts Grant

SNAG has been awarded a $17,000 Access to Artistic Excellence grant from the National Endowment for the Arts. This grant will be used to help advance SNAG's Professional Guidelines, as authored by Harriete Estel Berman with Andy Cooperman, and to underwrite both the Professional Development Seminar and Education Dialogue sessions at the SNAG conference in Seattle next May.

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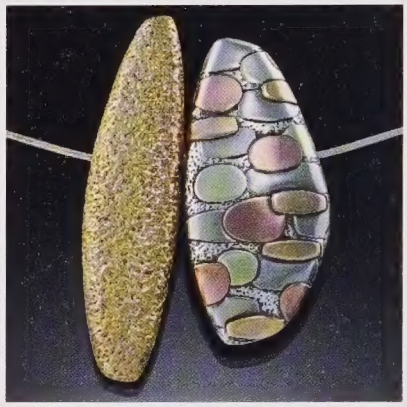

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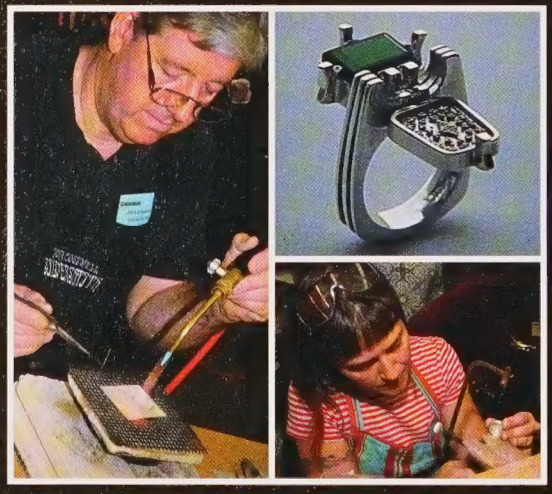

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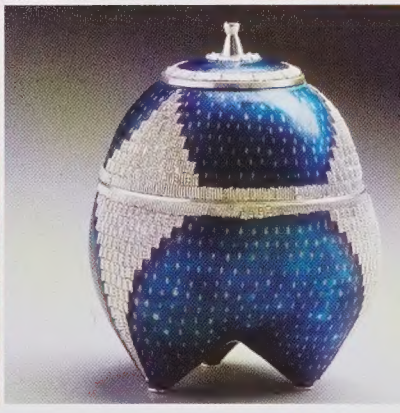

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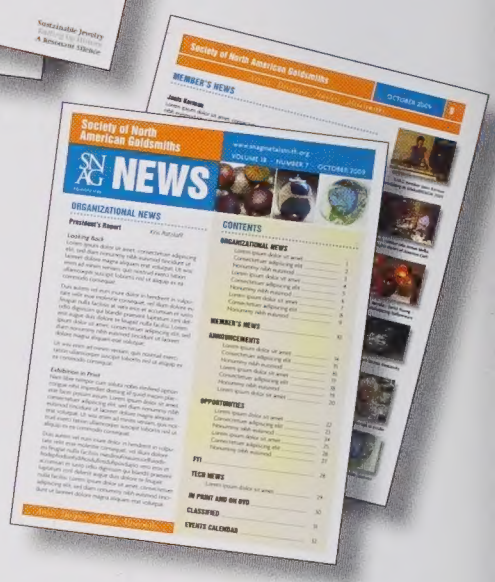

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We do the work for you, invaluable practical news and opportunity listings, what you need in one place. All color, all digital, all informative. Stay abreast of developments in the field and stand apart from the pack.

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SNAG conferences are the portal to regenerating creative batteries, seeing new work, and having lots of fun. Connecting with others is the reason we're all there. Come experience, engage, enjoy.

Final night dance party

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- Professional Development Seminar
- Education Dialogue
- Publisher, Professional Guidelines for all media
- Social networking. Connect with other SNAG members on Flickr, Facebook, crafthaus
- Exhibitions

Visit www.snagmetalsmith.org, for a host of resources, such as mailing lists of museums and galleries that show jewelry and metals, experienced photographers, and artists who give workshops around the country.

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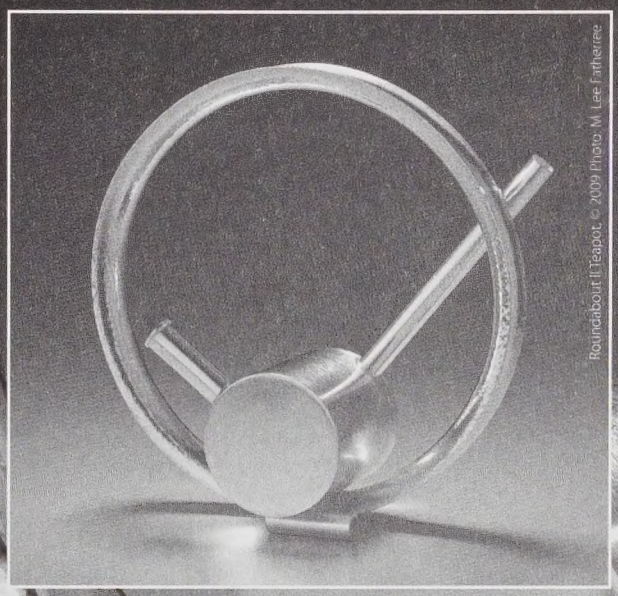

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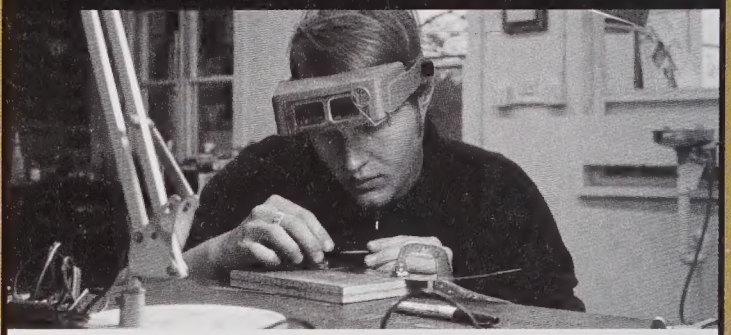

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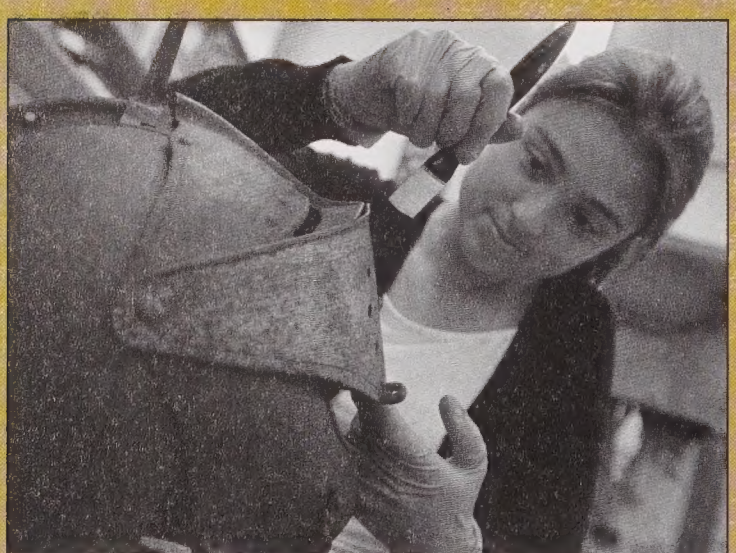

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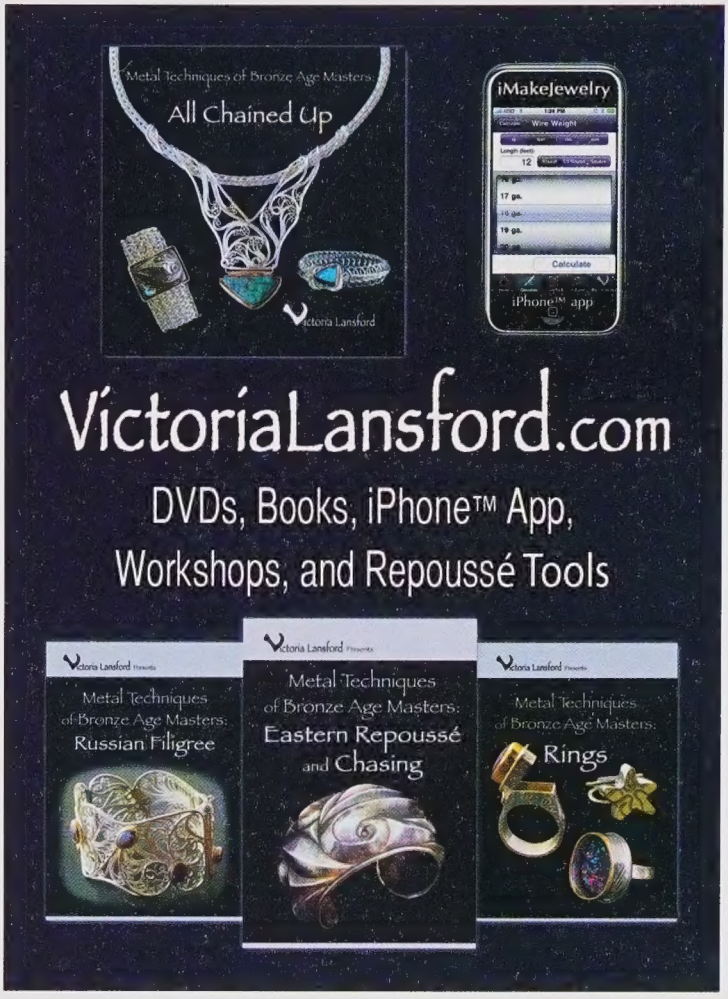

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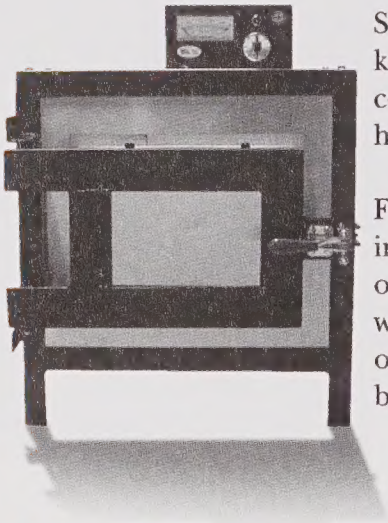

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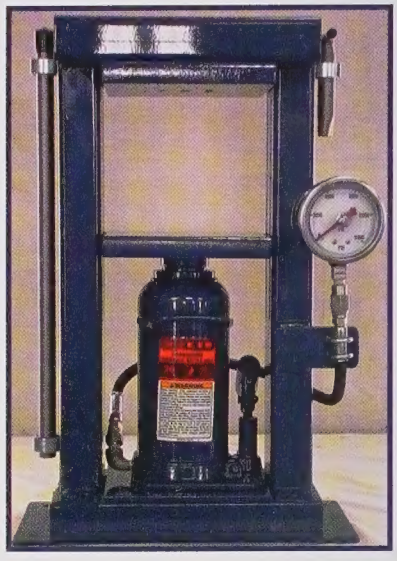

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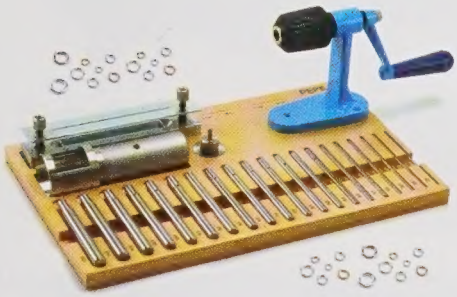

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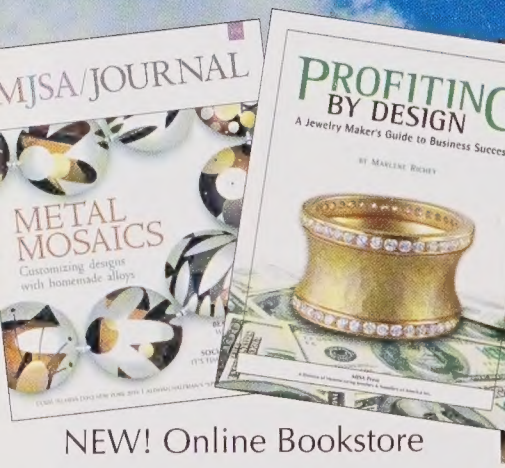

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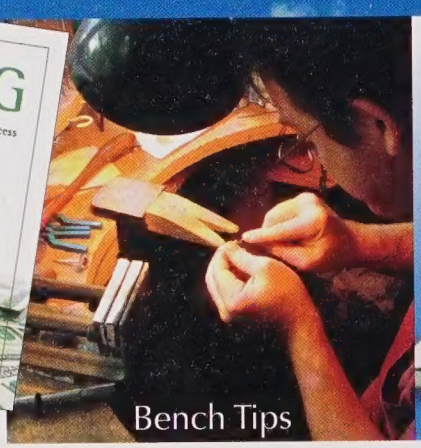
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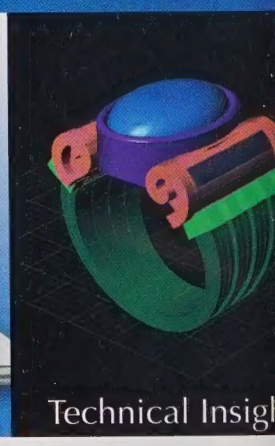
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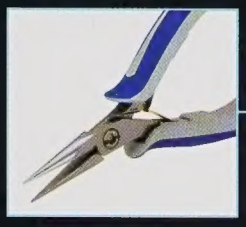

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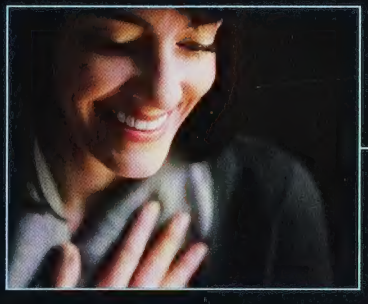

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